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MUSICAL COURIER

NEW YORK, THURSDAY,
September 5, 1918.

BRILLIANT "AIDA" STARTS SAN CARLO OPERA

S. R. O. Audience Cheers Fine Performance of Verdi Masterpiece—Fortune Gallo Called Before the Curtain—Caruso and His Bride in a Box

Fortune Gallo's parents were indeed prophetic when they chose his first name, as was proved once more at the opening performance of what has now come to be the annual New York season of his San Carlo Opera Company, last Monday evening at the Shubert Theatre. The house was filled to the last seat and inch of standing room and neither the foyer nor the sidewalk outside could accommodate all those who wanted to get in and were unable to. If that's not good fortune for Fortune, what is? The opera chosen for the occasion was the same one that opened his New York season a year ago, Verdi's "Aida," a war-horse of long-tried and proved ability and a sure-fire success, as it was again Labor Day evening. There were in fact but two changes from the cast of last year, though those were important ones, since as Aida Elizabeth Amsden replaced Mary Kaestner and Leone Zenovieff appeared as Radames instead of Manuel Salazar, the latter—whose name was on the program—being delayed in his arrival from Costa Rica, according to an announcement from the stage.

A Good Cast

The cast was of decided excellence throughout. Miss Amsden, who is no stranger to New York audiences through former appearances with other troupes, has powerful dramatic soprano voice of most appealing quality and made a thoroughly satisfactory Aida, both to eye and ear. "Ritorna Vincitor" brought her a curtain-call all to herself. Zenovieff, the Radames, is rather a specialist in that role. He has sung it outdoors all about the compass, including at the foot of the Pyramids in Egypt, and proved that he could sing it indoors as well. Both as singer and actor he was acceptable and managed the "Celeste Aida," that stumbling block of tenors, unusually well, winning a special round of applause all for himself. All the others were in last year's cast. Joseph Royer, who was Aida's papa on the stage and incidentally is her husband off of it, sang with the same ingratiating voice that won him favor last season and acted as capably as ever. Stella Demette, as Amneris, had lost none of the splendid contralto voice which was heard so tellingly last year and she acted well. The minor roles—Natale Cervi as the King and Pietro de Biasi as Ramfis—received adequate representation. In fact, the performance, taken all around, was on the same plane of thorough competency to which Gallo long ago accustomed his audiences and has ever since consistently maintained for them.

Large Orchestra

Several rows of orchestra chairs had been removed to make room for the orchestra which numbered some forty men, seeming larger than last year. Carlo Peroni, leader in the 1917 season, is now a bandmaster at the Pelham Bay Naval Training Station, and Gaetano Merola had replaced him at the conductor's desk. Merola, a former director at Hammerstein's, London, showed himself a thoroughly capable master. Orchestra and vocalists worked with excellent unanimity under his baton and the effective points of the score were all brought out with surety.

The other points of Monday night's performance, an ample chorus, active ballet, led by Clara Tosca, and excellent scenery, were up to the high Gallo standard.

The audience included just about everybody in New York's musical world who happened to be in town—and it appeared as if most of said m. w. had not gone away for the holiday. It was strongly Italianate—to borrow an adjective from Mr. Sanborn—and the Italian portion of it was headed by no less distinguished a representative than Enrico Caruso and his bride. Hidden away behind the curtains of a box, they escaped notice until the change of scene in the second act, when some fellow-countrymen of Caruso's discovered them. Then "Viva Caruso" flew about as thick as snowflakes, and the house applauded and cheered until the tenor rose and bowed while Mrs. C. sat still and blushed. No less enthusiastic was the outburst which followed the triumph scene and the calls for Fortune Gallo were so insistent that he was obliged to come out before the curtains repeatedly with his artists and conductor.

The evening started off, too, in a burst of enthusiasm called forth by the playing of "The Star Spangled Banner," followed by Italy's "Marcia Reale."

Impresario Gallo and Manager Charles R. Baker must indeed have been well pleased with the reception given their company on its second visit to New York. But it

was a reception thoroughly deserved, for for every two dollars that were taken in at the box office, certainly two dollars' worth and more of opera went out over the footlights. Such performances at such prices are indeed what is going to establish and foster that general desire for opera all over the country which has so long been predicted by the prophets. After three weeks in New York, which judging by last night are bound to be as successful as those that established a record last year, the company goes to the Boston Opera House for a short season and from there starts out on its annual transcontinental tour, which in the season of 1917-18, took it no less than 24,000 miles. Fortune Gallo may not, like Puck, be able to put a girdle around the earth in forty minutes, but he could come very close to stretching his operatic circuit around the globe in one season, did he travel that way with his San Carlo forces instead of favoring America alone.

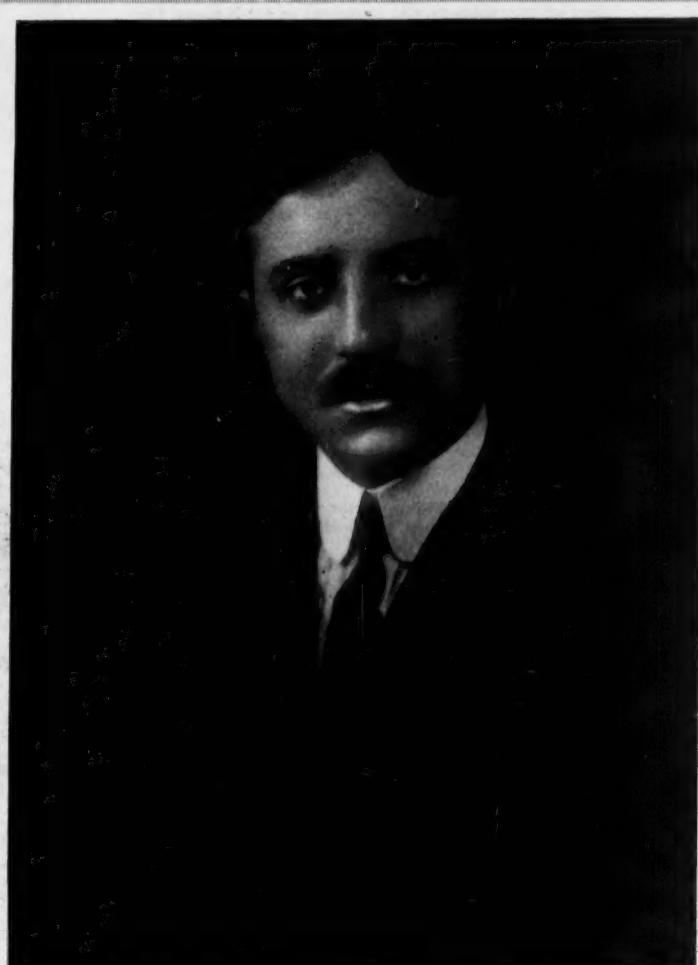


Photo by Bangs.

FORTUNE GALLO,

Impresario of the San Carlo Grand Opera Company, the man who has demonstrated the possibility of opera on a two dollar basis as a permanent and profitable institution in the United States. Mr. Gallo's method of demonstration was founded on the simple principle of always giving something more than two dollars' worth of opera for two dollars. Monday evening this week the opening of his new season, at the Shubert Theatre, New York, saw even more would-be hearers turned away disappointed than there were hearers inside, though the theatre was crowded to the last inch of standing room. This season's company is one of the best he ever has had.

CURCI SUES WAGNER AND SAMUELS FOR \$250,000

Prima Donna's Husband Claims Manager and Accompanist Alienated Wife's Affections

All the world and his wife, as the French say, were surprised at the dispatch which was flashed all over the country and achieved a place of honor in Wednesday morning's papers even in the face of most important war news—being war news itself, as one might say; news of war in the family of a prima donna, none other, in fact, than Amelita Galli-Curci. There had been stories of a rift in the lute flying about for some time, but even those close enough to the battle front to hear the rumbling of cannon, did not anticipate so severe an engagement and hoped that peace by negotiation might avert the final catastrophe. Alas, no!

The fatal step was finally taken—slightly to mix a metaphor—by the singer's husband, Luigi Curci, who filed a suit for \$250,000 for alienation of affections against her manager, Charles L. Wagner, and her accompanist, Homer Samuels, charging that the two men had conspired to turn her against him for their own purposes. The complaint alleges that both defendants made false and fraudulent representations to the singer concerning her husband and urged her to abandon him on the ground that his station in

(Continued on page 6.)

GALLI-CURCI SEASON OPENS AUSPICIOUSLY

Prima Donna in Superb Form at Last Ocean Grove Concert—Capacity Audience Overflows with Enthusiasm

The concert season at Ocean Grove, N. J., ended on the evening of Labor Day in a blaze of glory and enthusiasm, as anything with which Amelita Galli-Curci is connected is wont to end—and to begin, too. There have been three huge concert audiences in the great Ocean Grove Auditorium this summer, attracted by Caruso, McCormack and Galli-Curci, to name them in the order in which they came, and the last was not the least. Every seat was taken—as the scribe, who arrived ten minutes late and had to climb up to an obscure perch in the choir loft, can testify from personal experience—there were standees all around the outside of the main floor, and Managers Wagner and McSweeney, as well as General Superintendent Smith of the Auditorium, testified that friends, acquaintances and totally unknowns all had to be turned away disappointed from the box office long before the concert started. The line of autos, as the scribe can also testify from personal observation on all three occasions, was the longest of the season.

In Superb Form

The heroine of the occasion was in superb form. Fresh from the Catskills—to which she returned, by the way, to snatch a few days of Indian summer vacation—her dark complexion was burned even darker by her outdoor life of the last few months, and she appeared in splendid health, which she admitted was the case in the course of a few moments' conversation between groups. As a natural consequence, she was in the best of voice, though Mme. Galli-Curci appears to be one of those fortunate artists who are never out of voice. All those qualities which have made her a world idol in so short a time—the exquisite purity and the warmth, so unusual in a coloratura, to mention only two of them—were all present. It is a pure joy to the ear just to listen to the sound of that voice, entirely aside from the consideration of the remarkable vocal ability which its owner has acquired. Monday evening she was at the very top of form, whether in the brilliant and difficult vocal gymnastics of the arias which the public so love or in the sympathetic delineation of the delightful songs which formed a good part of the program, in her rendition of which the trained musician takes even more delight than in the effective but less worthy fireworks. This universal appeal is Mme. Galli-Curci's peculiar virtue, for her art captivates the music layman and specialist alike, something that has not always been true of her predecessors on the prima donna's pedestal.

The Program

What matters a program to the public when Galli-Curci sings? It would be just as content did she but enter to vocalize. However, the three arias which she chose for Ocean Grove were "Deh vieni e non tardar," from Mozart's "Marriage of Figaro"; "Una voce poco fa" ("voce poco," according to the poetically inclined program), from "The Barber of Seville," and the familiar shadow aria from "Dinorah," which she has made famous again

after it had slept for years and years, and which in turn has helped to make her famous. With these was Benedict's "La Capinera," a florid number with flute obbligato which may be reckoned with the arias; a group of songs that included "Sylvelin" (Sinding), "Papillon" (Fourdrain), "Crepuscule" (Massenet)—one of the most effective numbers of the evening—a delightful "Bolero" by Leo Delibes, which made one realize how closely related musically that composer was to Bizet, and a group of bergerettes and pastourelles of the eighteenth century in the arrangements by Weckerlin.

Needless to say, there were encores after each group, and there might have been as many more had Mme. Galli-Curci chosen to take them. Among them was a piquant setting of "If No One Ever Marries Me," charmingly sung in capital English; "Annie Laurie," also in English; Grieg's "Swan," in melting tones; "Aprile," for which she played her own accompaniment, to the great joy of the audience; and numerous others escape the memory. The concert program began—after the storm of applause which greeted her had finally subsided—with the exquisite old Italian aria, Giordano's "Caro mio ben," as well as Dr. Arne's "Lass With the Delicate Air," preceding the program already named.

There was no mistaking the fact that the Ocean Grove audience wanted to hear Galli-Curci, the coloratura, more than it did Galli-Curci, the lyric soprano, for it was the fireworks that roused the tremendous audience to its loud-

(Continued on page 7.)

FOR A NATIONAL CONSERVATORY

Amended Bill Introduced in the House of Representatives, August 22, 1918—Congressman Donovan Introduces the Measure, Which Is Referred to the Committee on Education and Ordered to Be Printed

The following is the amended bill for a National Conservatory of Music:

"To establish a National Conservatory of Music and Art for the education of advanced pupils in music in all its branches, vocal and instrumental, and for other purposes. 'Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That at the termination of this war and during a period not to exceed ten years there shall be established in the United States of America an institution of learning, to be known as the National Conservatory of Music and Art, fostered and maintained by the Government of the United States of America. It is to be divided into five departments of equal standard, to be located, one in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the director general, one in the State of New York, one in the State of Illinois, one in the State of Florida, and one in the State of California. It shall be erected, maintained, and used for the purpose of educating pupils in instrumental and vocal music and also in the literature, composition, and such other necessary attending studies and branches of music as the General Board of Regents of the National Conservatory may prescribe.

"One conservatory to be located in the District of Columbia, where shall also be the headquarters of the General Board of Regents and of the Director General of the National Conservatory, to which pupils will be entitled to attend from the District of Columbia, the States of Delaware, Maryland, West Virginia, Virginia, North Carolina, South Carolina, Kentucky, and Tennessee.

"The second branch to be located in Florida, to which pupils shall be entitled to attend from the States of Alabama, Mississippi, Georgia, Florida, Louisiana, Arkansas, Texas, and Porto Rico.

"The third branch to be located in the City of New York, to which pupils will be entitled to attend from Pennsylvania, New Jersey, New Hampshire, Connecticut, Massachusetts, Rhode Island, Vermont, Maine, and New York.

"The fourth branch to be located in the city of Chicago, in the State of Illinois, to which pupils will be entitled to attend from Ohio, Indiana, Illinois, Missouri, Oklahoma, Kansas, Nebraska, North Dakota, South Dakota, Iowa, Minnesota, Wisconsin, and Michigan.

"The fifth branch to be located in or about San Francisco or in or about Los Angeles, as shall be determined by the General Board of Regents, in the State of California, to which pupils will be entitled to attend from Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Idaho, Washington, Oregon, Nevada, California, Hawaii, Alaska, and the Philippines.

"Pupils from one district can attend the conservatory of another district by permission of the Director General of the National Conservatory. If any condition shall arise which shall necessitate a change in location of a conservatory, the General Board of Regents shall have power to change the location accordingly.

"Sec. 2. That the National Conservatory of Music and Art shall be under the control of a general board of regents, consisting of the President of the United States, President of the Senate, Speaker of the House of Representatives, chairman of the Committee on Education of the Senate, and chairman of the Committee on Education of the House of Representatives, who shall have all power to select sites and purchase or accept by gift the necessary grounds in every district for the purpose of the conservatory, or to accept funds for the purpose of erecting and maintaining such a conservatory. They shall have power to accept gifts for the purpose of encouraging musical education in general, or act as custodians of funds given or donated for purposes aforesaid. They shall have the power to establish rules and regulations governing the employment of a director general, and all other officers, aides, and employees necessary for such conservatories, and fix salaries of all officers and employees of that institution.

"Sec. 3. That the General Board of Regents shall have the power of appointing district boards of regents for all the conservatories. The persons so selected must be from the districts wherein the conservatories are located and the selection of the same must be nonpartisan, and merit only shall determine their qualifications, who shall be identified with music or music organizations, the majority of the board to be musical or professional musicians and of good standing in the community; that the term of office for the respective regents is to be designated and shall not exceed the term of five years nor less than three years; that each of said board of regents shall consist of seven members; that the said board of regents shall be appointed three for five years, two for four years, and two for three years. That the district board of regents shall recommend the selection of a director to be known as district director of the conservatory and shall nominate all other officers, teachers, aids, and employees necessary for that institution, the appointments to be made by the director general. The salaries of the district directors, other officers, teachers, and necessary employees of such a conservatory to be fixed by rules established by the General Board of Regents.

"The duties of the district board shall be to co-operate with the director general to supervise the management of the conservatories, and to make recommendations and suggestions to the director general. They shall constitute a permanent advisory committee and shall co-operate with the district director and together shall work for efficiency and good results.

"Any member of the district board of regents, or all members, can be removed by the General Board of Regents on charges preferred by the director general for causes as prescribed by the General Board of Regents.

"In case there is no recommendation by the district board of regents or the recommendation is rejected by the

director general, the director general can instruct the district directors to act as may be necessary.

"Sec. 4. That the General Board of Regents together with the director general shall fix the standard for admission of pupils to the various departments of the conservatory; they shall fix the number of students to receive free scholarships in each district to be won by competitive examination according to rules prescribed by the director general; it shall also fix the tuition fees for paying students; both male and female shall be entitled to attend the conservatory and shall be admitted to the competitive examinations for free scholarships or as paying students.

"Sec. 5. That the General Board of Regents shall immediately appoint a director general, who shall be a graduate of one of the recognized musical colleges, universities, or conservatories, or is pre-eminently recognized for his musical ability, whose first duty shall be to collect data and information regarding the establishment of the conservatories and who shall appoint a committee of experts to prepare a curriculum of studies which shall be the standard for teaching for all of the conservatories to be established by the Government; they shall also advise the director general in all matters pertaining to music; he shall carry out all instructions given by the General Board of Regents and shall supervise all conservatories established by the Government.

"The General Board of Regents shall adopt rules and regulations governing the appointment and removal of the director general as well as the district directors and other officers, teachers, and employees of the National Conservatory.

"Sec. 6. That they shall have power to decide in which district to establish the first branch of the National Conservatory, the second branch, the third branch, the fourth branch, and the fifth branch. When the General Board of Regents shall decide the time to establish the different branches of the conservatory they shall then ask Congress to make an appropriation for the same. In case Congress shall make an appropriation at the time this act becomes a law, such appropriation shall not be used until after the war, except such expenses as the salary for the director general and his staff or other expenses connected with the preparation of data and plans for the National Conservatory which can be applied immediately. The Board of Regents, however, have the power, even during the war, to accept gifts and contributions for the purpose of establishing and maintaining one or more branches of the National Conservatory; when such necessary funds to erect and maintain such an institution are provided by private citizens or organizations, they need not wait for the termination of the war.

"Sec. 7. That all employees, teachers, and instructors of the different branches of the National Conservatory shall be appointed in accordance with the Federal civil service rules, except the director general, who shall be appointed by the General Board of Regents and the district directors of the different branches of the National Conservatory, as well as the department heads and heads of subdivisions of such conservatories, who shall be nominated by the district boards of regents and appointed by the director general of the National Conservatory; all officers, professors, teachers, and employees of the National Conservatory must be citizens of the United States.

"Sec. 8. That the General Board of Regents meet at least once annually. They can delegate all power to an executive board, consisting of three members of the General Board of Regents, the chairman of the Education Committee of the House of Representatives, the chairman of the Education Committee of the Senate, and the Speaker of the House or the President of the Senate, who shall meet at the request of the director general; they can also delegate all power to act to the director general, who in turn can delegate power to the district directors or to the district board of regents or to the chairman of such boards, as it may deem necessary.

"The district directors of the conservatories must guide themselves in all cases by the rules of the General Board of Regents or orders of the director general.

"Sec. 9. That it shall be the duty of the district directors of the conservatories and the district boards of regents to require annual reports from the faculty of officers or agents appointed and transmit the same to the director general with such recommendations and suggestions as they may deem proper.

"Sec. 10. That the respective district boards of regents shall hold an annual joint meeting at the headquarters of the National Conservatory in the District of Columbia, or at any other place as may be designated by the director general, and as often as may be deemed by the director general to be necessary; for each meeting at headquarters in the District of Columbia, or at any other place as designated by the director general, attended by the district board of regents or by members of the expert advisory committee appointed by the director general, they shall receive per diem pay not exceeding the sum of \$10, with mileage from and to the place in which the regent or member of such committee may reside. The district board of regents are entitled to mileage only from and to the place of their residence of each meeting they have in their respective districts, at the headquarters of the branch conservatories, which they should hold not less than once in three months.

"All officers, professors, and teachers of the National Conservatory are entitled to the use of the United States mail, when writing on official business, to the use of the Congressional Library, to the use of the Printing Office, and to free mileage whenever they are traveling on official business in connection with the National Conservatory. The district boards are entitled to free use of the United States mail in matters pertaining to official business of the respective conservatories, and to mileage when traveling on special official business at the request of the director general.

"Government buildings can be used for offices or other purposes in connection with the National Conservatory.

"Sec. 11. That the General Board of Regents shall have the power to erect and maintain additional branches of the National Conservatory without special permission from Congress, provided such funds to erect and maintain such institutions were donated by private citizens or music organizations.

"Sec. 12. That the director general appointed by the board of regents may at the same time also be designated by the President of the United States secretary of music and fine arts with or without additional salary, in which case the director general shall also supervise music instruction in all other Government schools. Such designation must be confirmed by the United States Senate.

"By mutual agreement with the State and municipal authorities the director general may arrange that district directors supervise music instruction in State or municipal schools, high schools, colleges, or universities.

"By agreement with the Labor Department of the Federal Government the director general may arrange to have a Federal agency in music established in connection with the National Conservatory.

"The director general shall request the district directors and the district boards of regents to prepare a plan how to co-operate effectively with those who endeavor to promote music in the communities or how to encourage composers of American music or how to be helpful to musicians in general in order to encourage musical education in this country.

"Sec. 13. That the board of regents, through the director general, shall have the power to grant certificates of merit and recommendation to the public, as teachers of good standing, to such music teachers who shall comply with the methods of teaching recommended by the faculties of the National Conservatory and who shall submit to an examination as approved by the director general.

"Diplomas from conservatories in good standing, or certificates from music teachers of authority may be taken in lieu of examination as approved in each case by the director general.

"The director general may arrange with officers of musicians' and music teachers' organizations to act for the National Conservatory to supervise such examinations once or twice a year.

"Sec. 14. That this institution alone shall have the right to use the title 'National Conservatory of Music and Art.'

CURCI SUES WAGNER AND SAMUELS

(Continued from page 5.)

life, although he is an artist and is well to do, was a drawback to her success.

Curci says he married the singer in Rome in 1908 and that they lived happily together until November, 1916, when Wagner became her manager. She engaged Samuels as accompanist in February, 1917, and it is alleged that the two defendants then began their conspiracy to supplant the plaintiff's affections with the "unlawful affections of Homer Samuels." The plaintiff says his domestic troubles culminated when he ordered Samuels from the summer home of the singer at Pine Hills in the Catskills on August 17 last, after upbraiding him for his attentions to the singer, and Galli-Curci left the house with Samuels.

Denies All

Mme. Galli-Curci's answer to this in a personal way was to deny the truthfulness of all the charges, and in a legal way, to get out a suit of replevin to recover possession of her belongings in her New York apartment and of her automobile, which they have been making use of. This is the culmination of a long series of events:

I instructed my attorneys, House, Grossman & Vorhaus, to replevy my belongings in the apartment, 27 West Sixty-seventh street, now occupied by my husband and his brother, and also to retake my automobile, which they have been making use of. This is the culmination of a long series of events.

From the time of my marriage my husband has earned practically nothing, but has lived entirely on my earnings. Not only he, but for the last two years his brother Gennaro also has looked to me for support.

To make matters worse, my husband and his brother have been squandering my money and have by their conduct been seriously interfering with my career.

Upon my return to the East from my spring tour I ascertained that my husband had practically depleted my bank account; accordingly, I was compelled to change banks and to revoke his authority to sign checks in my behalf. When I did this, in an effort to intimidate me into giving him money, and, if that did not succeed, to humiliate me, my husband sued my manager, Charles L. Wagner, and my accompanist, Homer Samuels, for \$250,000 for alienation of affection. No bond was given, but my husband and his brother have abandoned this and why the suit was brought.

Some months ago I gave my husband \$20,000 francs with which to buy bonds for me. Recently I discovered that the bonds were bought but in his name, and although I repeatedly demanded their return, he has refused to turn them over to me.

I propose to support my husband no longer; he is able bodied and has a profession, and there is no reason why he should look to me for further support.

Gennaro, my brother-in-law, has capitalized my name long enough, and I do not intend to permit my name to be used to give false impressions to the public. Besides supporting him for the past two years, I gave him \$1,500 for accompanying me while I studied my operatic roles; he has tried to give the public the impression that he has been my teacher, and of course that is preposterous.

Charles L. Wagner, seen by a MUSICAL COURIER representative in regard to the suit which has been brought against him, smiled broadly and asked: "Do you know the story about the white man and the darkey and the five dollar bill? When I was served with the papers in the \$250,000 suit that story popped into my head, and it still sticks. It's like this: The white man says to the darkey, 'Rastus, can you change a five dollar bill for me?' And Rastus says to the white man, 'Ah dun thank yer fer the compliment, boss, but I ain't got the money.'"

Mr. Wagner did not seem much worried, to say the least. With a laugh he turned away and hurried off with John McCormack to catch the train for their summer homes, which are near together up on the Sound shore of Connecticut.

As the story came out only a few hours before this number of the MUSICAL COURIER went to press, it was impossible to locate all the actors in the drama for statements. The Curci brothers are "Somewhere in New York." Gennaro Mario Curci, in a call at the MUSICAL COURIER offices only an hour or two before Mme. Galli-Curci issued her statement, made no mention of the event. Mme. Galli-Curci herself returned to the Catskill summer home immediately after the Ocean Grove concert, to close it. Mr. Samuels could not be located. And for the moment all is quiet along the Potomac.



RICCARDO STRACCIARI.

The Italian baritone, who scored such a tremendous success with Zo Elliott's "There's a Long, Long Trail" on August 23 at Spring Lake, N. J., that he has decided to make it one of his regular program numbers during the 1918-19 season.

GALLI-CURCI OPENS SEASON

(Continued from page 5.)

est outbursts of enthusiasm each time, though the discriminating were no less hearty in their applause for her splendidly sung songs. At the close there were the usual tumultuous scenes, encore after encore, bow after bow, and reluctance on the part of the public to leave the hall. Outside, too, there were the same scenes as those which followed the McCormack concert, though, in consideration of the sex of the artist, there was no attempt to hoist her onto the shoulders of her admirers. However, there was a tremendous press of people about the automobile and it was only with the help of policemen that it was at last able to force its way through the narrow streets around the Auditorium, with a very happy and smiling prima donna in it, surrounded by some of the numerous floral tributes which had been handed up to her during the evening.

Second Children's Twilight Concert

Elizabeth Wood, contralto; Lucile Collette, violinist, and Frederick Gunther, basso, gave the program for the second Children's Twilight concert Thursday evening, August 29, at the Columbia University gymnasium. The concert was given under the auspices of the Y. M. C. A. Song Leaders' Training School, Robert Lawrence, director. Ellmer Zeller was at the piano.

The children were very enthusiastic over the program, which follows:

"There's a Long, Long Trail" (Elliott); "Faugh-a-Ballah" (Olman); "Keep the Home Fires Burning" (Novello), the "kiddies," both young and old; "Gypsy Love Song" (DeKoven); "Raccoon Lullaby" (Frederick Gunther); "Hike Song Drill," Y. M. C. A. Song Leaders' Training School; "The Little Girl's Party" (Lawrence), fours, fives and sixes; "Souvenir" (Drdla); "Gypsy Airs" (Sarasate); Lucille Collette; "We're Off to Can the Kaiser" (tune, "Dixie"); Uncle Sam boys; "Shadow March" (Del Riego); "Lullaby" (Huerten), Elizabeth Wood; "It's a Long Way to Berlin" (Flotow); "Little Liza Jane" (Countess Ada de Lachau); "Now the Day Is Over" (Barnby), everybody.

Concert in Honor of Belgium

Seventy-five of the best musicians from the Metropolitan Opera orchestra, and under the direction of Capt. Naham Franko, made music in the Mall of Central Park, New York, Friday evening, August 30, in honor of Belgium. The program was practically the same as the one given in Prospect Park, Brooklyn, a week or so ago. There were many officials of high diplomatic standing present, and the entire affair from a social point of view was marked. Musically the performance was of the same quality as the Brooklyn concert recently reported in these columns. Eugen Saye's violin playing and the orchestral performance of Elgar's "Carillon," with a recitation by a distinguished Belgian actor, Carlo Litzen, made the evening memorable to those who were fortunate enough to get near the band stand.

On Sunday, June 16, Paris had an Italian performance at the Theatre des Champs-Elysées of "Il Barbiere di Siviglia," organized by Impresario Romolo Zanoni. Alberto de Cristoforo conducted, and the principal roles were sung by Mme. Castelli, Mlle. Mariani and Messrs. Desfies, Zolfi, Lucchesi and Carravia.

Stray Notes

Homer Samuels accompanied excellently, as is his wont. His is a delightful tone and his dynamics are always discreet. Manual Berenger, flutist, played the obbligatos effectively, and did excellent work in a Chaminade flute concerto.

Among those in the very front rows was noticed Myron T. Herrick, ex-Governor of Ohio and ex-Ambassador to France, with a large party of friends.

Howard Potter, formerly associated with Manager Wagner, stole away from government duties in the South long enough to hear his favorite singer, though he did have to leave again for Washington at 5 o'clock on Tuesday morning.



ARTHUR RUBENSTEIN.

The Polish pianist, whom R. E. Johnston, the New York manager, has announced for a tour of thirty concerts in January, February and March, 1919. Mr. Rubenstein made his debut in this country about a dozen years ago as a child prodigy at the age of twelve. He is at present meeting with tremendous success touring South America.

Tebbs and Madden for American Institute

The American Institute of Applied Music, New York, Kate S. Chittenden, dean, has engaged Arthur Leroy Tebbs, formerly of Dayton, Ohio, and Lotta Madden for the voice department. Mr. Tebbs comes to New York with a fine record as vocalist, teacher and conductor. Miss Madden won enthusiastic criticisms from the New York daily papers after her recital in Aeolian Hall last spring. Both of these artists are from the studios of Sergei Kliansky.

Winifred Christie Dates

Winifred Christie, pianist, opens her season with a recital on September 9, at Bangor, Me. The middle of September she will play at Winchester, Mass., and, early in the fall, she will give two recitals in Boston.

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The great pianist has just finished one of his most successful teaching enterprises, there being fifty-five pupils enrolled in his school in the Golden Gate City.

Godowsky and His San Francisco Class

The Leopold Godowsky master piano class in San Francisco ended a week or so ago in a blaze of glory, much to the gratification of Godowsky and of Manager Selby C. Oppenheimer. Every aim of the class was more than realized. Fifty-five pupils enrolled during the five weeks' season, and the master was called upon to teach in class and privately over 150 hours. Some 120 compositions were treated, and the class has the unique record of not knowing one absentee during the entire period. Ray C. B. Brown, the musical editor of the San Francisco Examiner, after enjoying one of the regular class sessions, wrote the following impression of his experience:

Were it not for the fact that attendance is necessarily limited to those who are enrolled as students, amateur pianists and those music lovers interested in piano literature and interpretation would be flocking by the hundreds to Leopold Godowsky's "master school," which opened last Monday in the Kohler & Chase Building. In one of the sessions is more fascinating than a dozen average recitals. The few who have been privileged to visit the class have discovered the charm that a great teacher can impart to instruction and criticism, by illuminating every point with wide sympathies, profound knowledge, keen intelligence and a genial humor.

A "master school" may be roughly compared to a symphony rehearsal. Each student has already attained a certain standard of technical skill and attention no longer is focused on the minute of execution except as they bear upon interpretation. Phrasing, accent, rhythm and dynamics are discussed, it is true, but not from the elementary point of view. Details are correlated, weaknesses

are remedied, eccentricities corrected. A composition is analyzed into its component parts, and these parts are again built up by synthesis into the original form now made more beautiful through understanding.

To hear Godowsky on the concert platform is to receive an impression of him simply as the artist and exponent. He is expressing himself, his ideas and his conceptions of the thoughts of the composers in tone only. To hear him instructing students—seriously lecturing one moment, relating anecdotes the next, correcting mistakes of the players and illustrating the perfect performance on the keyboard—is to appreciate his personality on the human side. He is then not the man as artist, but the artist as man.

If the notebooks of the students are faithfully kept they will have at the end of the five weeks not only a wealth of instruction on the compositions which have been studied, but a fairly complete exposition of the master's philosophy of music. For he is continually letting fall by the way aphorisms and bits of wisdom.

In one of the sessions this week, for instance, he defined succinctly those which debated terms "classicism" and "romanticism." "The classicist," he said, "places form, proportion and logic before the idea to be expressed. He is interested more in the outside than in the content. He is an architect rather than a poet. The romanticist places the idea and its expression above the form, proportion and logic. Vitality is the important thing to him. He is a poet rather than an architect. He is an adventurer, while the classicist treads on the beaten paths."

In discussing form he declared:

"The sonata is the greatest of the musical forms because of its contrasts. Everything in the universe is contrasted with its opposite—strength with weakness, light with darkness, sweetness with bitterness, truth with falsehood. In the contrasted themes of the sonata form and their development this relativity is mirrored."

The Godowsky "master school" is of two-fold importance to San Francisco. In the first place it introduces European method of instruction which has proved its efficacy many times over and blazes the way for succeeding classes of the same kind. But more than that, it brings forty young pianists into close touch with one of the master pianists of the age and enables them to learn from him things which will remain the more indelible in their memories because of the personal contact.

R. C. B. B.

News Notes of the S. A. S.

Henry Hadley's opera, "Bianca," which won the Hinshaw prize and a promise of production this fall, has just been issued from the press of Harold Flammer, Inc. The work will be sung in English by the Society of American Singers in its season opening September 23 at the Park Theatre. Offenbach's "Tales of Hoffman," also to be heard here, has been newly translated into English by Charles Henry Meltzer.

Julia Heinrich, heir to a name honored in musical New York, has discarded her German patronymic since the war; she is now Julia Henry. Another change of name in this society is that of Marie von Essen to Mary Kent.

One of the "discoveries" among the American singers is John Hand, a tenor of Salt Lake City. Other artists are Marguerite Sylvia, Dora de Phillippe, Mabel Riegemann, Orrin Bastedo and Henri Scott.

Edith Mason to Sing in New York

A decided acquisition to the ranks of the soloists of the Society of American Singers, which begins its season at the Park Theatre on September 23, is Edith Mason, the lyric soprano. Miss Mason will find time to sing with the society in between the end of her engagement at Ravinia Park and her opening with the La Scala Opera Company of which she is to be prima donna, at Washington in October. Her many admirers in New York, who remember her from the days at the Metropolitan, will be glad of the opportunity to see her in some more important roles than she ever had there.

Puccini Première for Metropolitan

General Manager Giulio Gatti-Casazza announces that the Metropolitan has secured first rights to the three new one act operas by Giacomo Puccini, upon which that composer has been engaged for so long and which were only recently finished. The titles are "Il Tabaro" (The Cloak), "Suor (Sister) Angelica" and "Gianni Schichi." The first is tragic; the second, mystic, and the third, a broad farce. The stories of all three were outlined in the MUSICAL COURIER several months ago. Although the three works bear no relation to one another, the composer designed them for performance in one evening, so some evening in December next will see the triple première at the Metropolitan. The casts are not yet selected. Roberto Moranzone, who will conduct them, is now in Italy studying the scores with the composer, who will not come over for the première. The works were announced for a special charity performance in Rome during the summer just ended, and also as the principal novelty of the summer season just completed at the Teatro Colon, Buenos Aires, but, for one reason or another, came to performance at neither place.

Society of American Singers' Repertoire

The first week's repertoire of the Society of American Singers at the Park Theatre, New York, beginning September 23, will include "Mignon," Ambroise Thomas; "Daughter of the Regiment," Donizetti, and "Carmen," Bizet. The principals in "Mignon" are Maggie Teyte, Yvonne de Tréville and Herbert Witherspoon; in "Daughter of the Regiment," Bianca Saroya, David Bispham and George Hamlin; in "Carmen," Marguerita Sylva, Riccardo Martin and Henri Scott.

"One of the few pianists that give unalloyed pleasure."—Philip Hale, Boston Herald.

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NOTICE

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

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THE LAST WEEK AT RAVINIA

Ravinia Park, Ill., August 31, 1918.

Though summer does not end until September 21, musically speaking, the season in Chicago is over, as on Labor Day, September 2, Ravinia, after its most successful season, will close its doors until next year. Before reviewing the happenings of the last week, words of praise are due, first of all, to Louis Eckstein, the genial general director of the Ravinia Opera Company. Mr. Eckstein, who by the way, has been re-elected president of the Ravinia Park Association for another period of five years, has done well by his patrons. He has brought the name of Ravinia before the musical world. He has presented, forty-five minutes from Michigan avenue, artists belonging for the majority to the Metropolitan Opera Company of New York, and he has given performances well worthy of that world renowned organization. Many of the favorite singers were already known in Chicago and at Ravinia. Mabel Garrison, Morgan Kingston, Graham Marr, Millo Picco, Orville Harrold and Francesco Daddi again found the success that has been theirs wherever they have appeared. Lucy Gates, who sang for only two weeks of the season, made a most favorable impression; likewise Ruth Miller, whose attractiveness and beautiful voice gave added lustre to many performances. Sophie Braslau won much favor at the hands of the public all through the season, and Leon Rothier, the distinguished French basso, was among the best importations. Toward the close of the season, President Eckstein was lucky enough to secure Edith Mason, who had legions of admirers through her remarkable work of the previous season, and who made many new ones by the splendid fashion in which she sang "Martha," Marguerite in "Faust" and Micaela in "Carmen." Miss Mason, no doubt, will be heard again next season at Ravinia.

Last of all comes the star of the season, Claudia Muzio. So much has been written concerning this great singer-actress by the Chicago critics and others, that her presence at Ravinia was a guarantee of success. Louis Eckstein could not have brought an artist more likable or one whose box-office drawing power could make the season more artistically and financially successful. It is to be hoped that next summer will see Muzio again at Ravinia, where she was the idol and where she gave her best in the more than ten different operas in which she appeared.

Gennaro Papi distinguished himself in various Italian operas; likewise Richard Hageman, in the French repertoire, gave able support to the singers.

On Saturday evening, a mediocre presentation of "Carmen" was given with Sophie Braslau in the title role. Morgan Kingston was Don Jose; Leon Rothier, Escamillo; Edith Mason, Micaela; Ruth Miller, Frasquita; D'Angelo, the Dancaire; Graham Marr, Zuniga, and Francesco Daddi, the Remendado. The orchestra was under the able baton of Richard Hageman. On Sunday evening, "The Secret of Suzanne" and "The Jewels of the Madonna" were repeated, with the same artists heard previously. On Monday night, the regular concert was given by members of the Chicago Symphony Orchestra, under the baton of Richard Hageman. On Wednesday, "Rigoletto" and

"Tales of Hoffman" were on the bill; on Thursday, "Pagliacci," and on Friday, instead of the regular symphonic concert, "Carmen" was repeated; Saturday night, "Il Trovatore" was given, and Sunday night, "Faust," with Edith Mason. R. D.

John B. Schoeffel Passes Away

John B. Schoeffel, who had been in the theatrical business for about sixty years, passed away at the Massachusetts General Hospital, Saturday, August 31, his death resulting from a stroke of apoplexy.

Mr. Schoeffel began as an usher in the opera house at Rochester, N. Y., and six months later became its treasurer. For twelve years he managed Frank Mayo's tours. In 1876 he went into partnership with Henry E. Abbey, their first venture being at the Buffalo Academy of Music. Their most ambitious undertaking was the new Metropolitan Opera House in New York. Maurice Grau became a partner in 1883. In 1892 they again leased the Metropolitan Opera House and opened. A \$200,000 fire the following August called a halt; the theatre, however, was rebuilt and reopened the following year.

Abbey & Schoeffel introduced to the American public a great number of notable foreign stars, among them Sarah Bernhardt, Henry Irving, Adelina Patti, Christine Nilsson, Etelka Gerster, Mrs. Langtry, Coquelin and Mme. Hadling, and they directed the tours of Edwin Booth, Mary Anderson and Mrs. James Brown Potter.

Mr. Schoeffel was born in Rochester, N. Y., May 11, 1846. On February 4, 1884, he married Agnes (Perry) Booth, the actress, widow of Junius Brutus Booth, Jr.

canter in the ideal country surrounding "Firwood Cottage." The second picture shows him in the midst of another ride. Mr. Gabrilowitsch is having a delightful summer, and this well earned rest has undoubtedly put him in good trim for his next season's work as conductor of the Detroit Symphony Orchestra.



OSSIP GABRILOWITSCH AS EQUES-

TRIAN.
Ossip Gabrilowitsch, the newly appointed conductor of the Detroit Symphony Orchestra, has been spending the warm months at Seal Harbor, Me. The snapshot at the left shows him starting out on a beautiful morning, on his well groomed horse, to enjoy a



At the time of his death Mr. Schoeffel was the owner and manager of the Tremont Theatre in Boston.

Yvonne de Tréville's Birthday Celebration

Although Yvonne de Tréville has celebrated her birthdays in many different countries and with all sorts of festivities in her honor, she says she never spent one which gave her a greater feeling of satisfaction, or one which moved her so strongly, as the one she spent last Sunday at Camp Merritt, New Jersey.

IMPORTANT ANNOUNCEMENT

JACQUES GRUNBERG, Founder and Conductor of the

MINIATURE PHILHARMONIC

(A Symphony Orchestra of Thirty-two Musicians)

Which organization has severed all connections with its former management, would like to get in touch as soon as possible, with the local managers and clubs who have been in negotiation or have made any arrangement whatever for the appearance of the orchestra. Arrangements have been made to put the Miniature Philharmonic under entirely new management and announcement of the new managers will be made in the near future.

All communications should be addressed to Jacques Grunberg
60 West 53rd Street, New York Telephone Circle 1948

WAR CAMP COMMUNITY SERVICE: ITS MUSIC

When, Where and How the W. C. C. S. Is Providing Entertainment for Our Soldiers

Everybody has heard of the War Camp Community Service and everybody knows its familiar red, white and blue emblem. But very few of us, indeed, realize how big the work is that the W. C. C. S. is accomplishing or how wide its ramifications. For readers of the MUSICAL COURIER there are presented here just a few facts and figures relating to the musical work of the W. C. C. S., taken from pamphlets recently issued from the Service headquarters, 1 Madison avenue, New York. The original budget of the society was planned to cover the time from April 1, 1917, to October 31, 1918, and here is the section of it for

HOSPITALITY, DANCES, THEATRES, ETC.	\$161,097.87
Entertainment expenses	
This includes dances, amateur and professional talent for entertainments, expenses of prominent speakers and singers, and community choruses.	
Bands, orchestras and music for community singing	34,953.60
Allowance for equipment of bands, erection of band stands, etc., to organizations co-operating with the War Camp Community Service	21,894.31
Christmas entertainments	1,550.00

Almost \$220,000 just to keep the boys happy is not such a very small sum, even in this day of million reckoning!

Community Recreation

The chapter on "Community Recreation" in a pamphlet entitled "W. C. C. S. Calls," which the organization has recently got out, is just as good reading as fiction. Here is some of it, and notice in particular what it has to say in regard to music for the soldiers outside of the camps. Remember, the W. C. C. S. leaves the Y. M. C. A. and the K. C. to provide for the man in the camp, and prides itself on being the only organization that looks out for him when he is in town on leave of absence or furlough, thus forging the link between military and civilian life which makes each an admirer of the other.

COMMUNITY RECREATION.

When the representatives of War Camp Community Service first arrived in Any-Camp-Town, the commercial amusement house was usually the chief place of entertainment open to the "civilized" man. Before the camp opened, the average citizen patronized these amusements only occasionally. He found his recreation in attending lodge meetings, church socials, neighborhood parties, and family gatherings. He had not given much thought to the question of entertaining the transient—the person who could not at once become a part of the social life of his town. He had thought of the problem in the large, perhaps once in his life—as a member of the entertainment committee of a Labor Day celebration—when, over his printed name, he had committed the community to sixteen hours of unrestrained hospitality to any and all out-of-town guests who would succumb to the lure of his alliterative appeal. He remembered with anxiety how the ingenuity of the community had been taxed to provide entertainment enough to keep four hundred people amused from the time the eight-twenty arrived in the morning until the eleven-fifty-six pulled out at night. For the other three hundred and sixty-odd days of the year, the average citizen had left the transient to the mercy of the commercial amusement manager.

When the Government revealed its plan to establish military and naval training stations throughout the country, there was a hurried influx into many camp towns of cheap and vulgar amusements. The problem of providing recreation to twenty thousand or more transient visitors was larger than most towns were able to solve alone. They had neither the powers to control undesirable attractions, nor facilities to provide adequate entertainment. A street carnival which came to one southern camp town featured gambling devices, a hoochi-koochi show, a "peep" tent, and a coarse imitation of a Faribay Coast dance hall. This particular aggregation was practically a transient group of prostitutes and traffickers in prostitution, parading as professional entertainers.

When War Camp Community Service went into the camp towns, these attractions left! For them were substituted athletics of all sorts, diversified entertainment, pageants, festivals, parties, dances, automobile rides, sightseeing excursions, picnics, concerts, and wholesale commercial amusements at reduced prices.

America's outdoor sports require an abundance of space and air.

Given these, the average American-reared man can amuse himself at baseball, football, basketball, tennis, and their kindred outlets for energy.

Through War Camp Community Service, American towns were quick to place their recreational facilities at the disposal of the soldier, the sailor and the marine. Playgrounds, swimming pools, bath-houses, athletic fields, stadiums, gymnasiums, amusement parks, skating-rinks, dancing-pavilions, and auditoriums throughout the country are now open to these men.

GENERAL WOOD ON SINGING.

In the opinion of Major-General Wood, "It is just as essential that soldiers know how to sing as it is that they carry rifles and know how to use them." Boisterous when opportune and stilled when impudent, song offers an invaluable outlet to the calm and frenzied emotions of men on battlefields. Fighters must sing!

A distinct branch of the War and Navy Departments Commission on Training Camp Activities is charged with providing this vital part of the soldier's and sailor's fighting equipment inside their training camps and stations.

War Camp Community Service keeps the soldiers singing outside the camps. It conducts community sings and festivals for mixed audiences of enlisted men and civilians. Such an occasion given at Norfolk, Virginia, was attended by some four thousand people. One sing in Des Moines was accompanied by three military bands, and combined the voices of twelve thousand civilians and enlisted men, white and colored.

The "Liberty Sings"

There is a new feature of the musical end of the W. C. C. S. which was only begun a little while ago, but has been very successful in a number of communities. The plan of the "Liberty Sing" cannot be set forth more concisely than in a broadside sent out by the organization which reads as follows:

SING FOR LIBERTY PLAN OF LIBERTY SINGS

1. Every family to write upon a card the names of all the boys in the naval or military service of the United States who are intimately connected with it either by ties of blood or close friendship.

2. Daily, after the evening meal, all members of the family to gather in the living-room, read the names and sing a patriotic song to its particular group.

3. Once a week all the families in the block, or immediate neighborhood, to come together at a central point, read aloud the names of the service men from that locality, and for fifteen or twenty minutes sing to them the war songs which the boys in the fighting line are singing.

4. Once a month, or as circumstances dictate, citizens to gather in larger groups, representing a greater area or community, and hold a big Liberty Sing under the direction of experienced leaders.

By this plan we constantly visualize our relatives and friends who are fighting for world liberty, bringing them closer to us and ourselves closer to them. If these boys know that we are singing to them by name every day it will be the biggest contribution we can make to that morale which, according to General Pershing and other high military authorities, constitutes 50 per cent. of a soldier's efficiency.

Inasmuch as the Government is spending billions upon the other 50 per cent., made up of material and technical training, it is the patriotic duty of every citizen to in this manner help to keep up the spirits of the men who are sacrificing so much to make the world safe for democracy.

We have found by experience in Philadelphia that these block "Liberty Sings" are wonderful levelers, uniting all races and creeds and kinds of people into one common purpose—win the war, regardless of cost. Please report all "Sings" organized by you to Kendall K. Mussey,

WAR CAMP COMMUNITY SERVICE,
1 Madison Avenue, New York City.

The War Camp Community Service is now operating in twenty-three cities, 204 towns and thirty-four villages throughout the United States. This work will cost \$10,000,000 next year. Your subscription will make you a host to our soldiers. The officers of the society are as follows: Honorary president, Theodore Roosevelt; president, Joseph Lee; second vice-president William Kent; third vice-president, Robert Garrett; treasurer, Gustavus T. Kirby; secretary, H. S. Braucher; budget committee, Horace E. Andrews, Clarence M. Clark, Henry W. de Forrest, Myron T. Herrick, Joseph Lee, Charles D. Norton.

A pretty good list, is it not? It seems as if we may all believe that every cent we contribute to help the work of the W. C. C. S. will go to the right spot when it is handled by as fine a body of representative men as those named above. So if you feel generous—and who doesn't nowadays?—the national headquarters of the War Camp Community Service is at 1 Madison avenue, New York. And there is need of \$10,000,000 for the work of 1919!

ARTISTS' WAR SERVICE LEAGUE

New Organization for Benefit of Artist-Soldiers—Mark Twain's Home to Be Used for Convalescents

An organization called the Artists' War Service League is being founded for the benefit of artists of all professions who have been wounded or incapacitated during the war.

Mark Twain's home in Redding, Conn., has been offered by his daughter, Clara Clemens Gabrilowitsch, for the use of artist-soldiers as a convalescent home, and President Wilson has kindly given his approval of the plan. The American people throughout the United States who loved and laughed with Mark Twain will be glad to know that the home in which he spent the last years of his life is to be used for the comfort of suffering soldiers. It seems a fitting thing that Mark Twain's memory should be honored in an organization which endeavors to relieve the ills of mankind.

One of the principal aims of the league is to help artists to regain positions lost through the vicissitudes of the war, and for that purpose an office will be established in New York City. The initial membership committee is composed of such world famed artists as Rudyard Kipling, representing literature; Enrico Caruso, representing music; Daniel C. French, representing sculpture, and John Drew, representing the drama. Membership in the Artists' War Service League will be open not only to professional people, but to all lovers of the arts. There will also be founders and charter members.

Philadelphia Orchestra Dates

The dates of the five New York concerts to be given at Carnegie Hall, New York, by the Philadelphia Orchestra, Leopold Stokowski, conductor, as announced, are Tuesday afternoons, November 19, December 17, January 21, February 11 and March 11; the soloists: Matzenauer, Zimbalist, Bauer, Samaroff, Gabrilowitsch and Thibaud. The exact dates of the individual appearances of the soloists will be announced later.

Dan Beddoe Popular with the Boys

Dan Beddoe, the popular concert and oratorio tenor, has been devoting a great deal of his time this summer to entertaining the boys in the camps. Saturday, September 7, Mr. Beddoe will sing at Camp Dix. Following this he is to have appearances at various other camps in the vicinity of New York, including Camp Merritt. Mr. Beddoe is always a favorite of the boys, both on account of the popular character of his selections and the appealing and spirited manner in which he renders them.

Tonight, September 5, Mr. Beddoe will be soloist at the Y. M. C. A. festival at Columbia University, New York.



FIRST GREAT LIBERTY SING OF THE WAR CAMP COMMUNITY SERVICE

In Broad street, Philadelphia, last month, showing part of the tremendous crowd that assembled to listen to and join in the singing. The song leader, Albert N. Hoxie, cannot be seen, because he is on the other side of the Statue of Liberty. Caruso is one of the crowd. He listened to all of the singing with great delight, and after the sing was over came to the statue to congratulate Leader Hoxie. The War Camp Community Service is arranging for Liberty Sings all over the country. Read about them in the article which accompanies this picture.

THE BERKSHIRE QUARTET PRIZE

A Sketch of the Life of Tadeusz de Iarecki, the Winner
The prize of \$1,000, offered by Mrs. Frederic Shurtleff Coolidge, of New York, for the best string quartet composition, has been awarded to Tadeusz de Iarecki, of New York, who is now in France, a member of the Polish Legion. The award was announced Tuesday. There were seventy-five competitors. The composition will be given its first performance by the Berkshire Quartet in the Temple of Chamber Music at the Berkshire Chamber Music Festival in Pittsfield, Mass., September 18. The



TADEUSZ DE IARECKI,
Winner of the Berkshire Quartet Prize.

festival will take place from the 16th through the 18th and the Berkshires will be assisted in their programs by the Longy Club, the Letz Quartet, and the Elsenco Trio.

Tadeusz de Iarecki, born in the Polish city of Lemberg, Galicia, December 31, 1888, is the son of Henryk Iarecki, for thirty years musical director and conductor at the opera there. It was under his baton that Marcella Sem-

MUSICAL COURIER

brich made her Lemberg debut and with him that Didur studied the role of Boris Godounoff. Mme. Iarecka, mother of Tadeusz, is the sister of the late Stanislaw Szczepanowski, eminent Galician statesman and economist, and daughter of one of the oldest houses in Poland. Young Iarecki, who is one of eight brothers and sisters, was distinguished in his home city among the leading talents of the younger Polish school of composers. At seventeen he was music critic on a newspaper there. His most serious study outside of his own home, wherein he absorbed ideals of the purest musicianship, was under Taneieff, the great Russian master, in Moscow.

Iarecki also taught the Dalcroze system of eurythmics in Moscow, in which, to quote his own words at the MacDowell Club last winter, he sought to establish "the harmonic relation between music, imagination and movement. The one inspires the other and each should be the natural outgrowth of the other." He came to New York in 1913 and lived here, composing and teaching eurythmics, until June of this year when he enlisted in the Polish Volunteer Army, sailing in July for France. He is now in an officers' school there preparing for service with the artillery. Although pervaded by the modern spirit and a distinguished originality half personal, half Polish, Iarecki's music finds always its form and presents every essential of a learned and profound musicianship.

Alois Reisser, whose quartet, it was announced, was selected by the judges as next in merit to that of Iarecki, is first cellist in the Strand Theatre Orchestra, New York.

GALLI-CURCI IN READINESS
FOR THE COMING SEASON

Amelita Galli-Curci is back from her summer in the Catskills, refreshed and with renewed strength, very fit for the coming season, which is going to be even more strenuous for her than the last one. The position of the world's leading prima donna is one to be envied, but it entails a tremendous amount of work. The summer in the Catskills has been by no means all rest and pleasure. Only those on the inside know what a tremendous amount of work the preparation of a new role in opera entails. Mme. Galli-Curci has prepared both of the roles which will be novelties for her in the coming Chicago season, in "Linda di Chamounix" and in "Crispino e la Comare"—though she will, of course, sing, as well, all those repertoire roles which have brought her into international fame in the last two seasons. Further, the so-called vacation period saw her make ready four entirely new programs for her concert work, a tremendous task in itself. Relief from music was had in numerous automobile rides about the delightful Catskill country, and last, if not least, in considerable time devoted to real outdoor work in her garden, in which she took particular delight.

Now she is in New York, but only for a short time, as her concert season begins on September 18 at Binghamton, N. Y.—or rather it really began with the Ocean Grove concert on Labor Day. From then on there will be prac-



ORNSTEIN CHORUSES TO BE SUNG.

Leo Ornstein's first attempt at choral writing has been accepted by the directors of the New York Schola Cantorum and its conductor, Kurt Schindler, for performance at their first concert, January 15, 1919. The works accepted are two of a group of three Russian choruses composed last spring. They are entitled "Winter" and "Festival."

tically no rest for the charming prima donna until the beginning of June, 1919. Concerts precede the season with the Chicago Opera Association, which will keep her busy from late October until well into February, and concerts follow it in a steady stream. Incidentally it may be stated already that the question of her singing in New York will not be raised again this season as it was last. She has every intention of appearing with the Chicago opera, not only on its preliminary tour and in its home city, but in New York and Boston as well. Indeed, the thousands of her admirers very rightly feel that a Chicago Opera Association without Galli-Curci would be exactly similar to that proverbial Shakespearean phenomenon, "Hamlet" without Hamlet.



GENNARO MARIO CURCI.

Gennaro Mario Curci has been my Coach throughout my career as a singer, and he has been such to the exclusion of all other coaches and artistic advisers.

Amelita Galli-Curci

GENNARO MARIO CURCI

(Graduate of Royal Academy,
Santa Cecilia, Rome)

Sole Coach and Private Accompanist for

MME. GALLI-CURCI

announces the opening of his Studio

at

50 WEST 67th STREET

on Tuesday, October the first

Nineteen hundred and eighteen

Mr. Curci will accept Pupils in Voice Placement
and Coaching Operas and Concerts

Consultation by appointment

ARTISTS DODGE MOSQUITOES

Or Mosquitoes Dodge the Artists, if You Prefer
It That Way, for Both Are Thick on
the Jersey Coast
By A. Skeeter

Somewhere in New Jersey, Some Time in August.
De Luca, Didur, Stracciari!
New Jersey is getting quite starry.
Add Carpi, Agnini,
Some strains of Puccini,
You'll have music to beat the old Harry!

The star reporter of the Long Branch, N. J., weekly thunderer, while covering a boxing bout, bethought himself of the brilliant idea of naming the prominent personalities he found in the audience; but when he discovered that, because of Kaiser Bill's unwillingness to realize that his was a hopeless struggle for a place in the sun, the New Jersey coast has suddenly acquired the right to count among its denizens nearly everybody in the operatic "Who's Who," he burst out in song, and the stanza quoted above is part of his poetic (?) outburst.

Seriously speaking, the Jersey coast, from Long Branch to Point Pleasant, is populated at the present time by so many musical celebrities that the natives pay no more

attention to them than they do to the mosquitoes. And there was a time, when—but what is the use?

Not being paid press agent of the sovereign State of New Jersey, I shall not indulge in giving the reasons why the choice of the operatic hall-of-fame-dwellers has fallen upon the Jersey coast. Be that as it may, the boardwalks at the various resorts on certain evenings look like the Metropolitan Opera House lobby on an evening when free tickets are given out with a smile.

There is, for instance, Riccardo Stracciari. His villa (you could not say cottage in Long Branch and get away with it) is the Mecca of all those of his friends who love the sea air and hate the cost of it. The only moments of solitude he has is in the early mornings, when clad in old khaki trousers, a noncommittal shirt, shoes that have seen better days, a battered straw hat, with an Italian edition of the "Compleat Angler" in one hand, and a tin full of bait, together with the latest in fishing implements, in the other, he ambles along toward the ocean.

Not a stone's throw away from the Stracciari home is the de Luca dwelling. Giuseppe de Luca has developed into a great driver of racing automobiles; and he is known to have frequently beaten the Central New Jersey locals. Not much? Don't tell it to de Luca, or he may do unto you as he does unto Stracciari at their nightly sessions of the great American indoor sport.

You know what the Neapolitan says about seeing Naples and dying afterward. Well, they have not happened to see Senor de Segurola battling with waves and maintaining the equilibrium of his monocle at one and the same time. And to hear him blushingly say: "Oh, it's really nothing!" when one compliments him, is well worth a longer journey than the one from Battery Park to the Shark River.

And there is Anna Fitziu, to look at whom is to wonder which are the more brilliant—her diamond earrings or her

eyes (both are of almost equal size). Miss Fitziu in a bathing suit, wading out to catch crabs with a net—but where are the words to describe it?

Fernando Carpi holds undisputed sway over at Spring Lake since Enrico Caruso left that burgh for the double purpose of getting married and getting "moved."

Adamo Didur, he of the frilled shirt fronts, immaculately creased trousers, and "perfectly charming manners," lives also at Spring Lake, but he "kings" over all the Jersey coast. By the way, have you ever seen Didur kiss a lady's hand?

Eva Didur, the charming basso's even more charming daughter, honors Belmar with her presence, where young and old have long since fallen under the spell of her curly hair, smiling eyes, and lovely voice.

With two such representatives, it is small wonder that, although the natives persist in calling them "Diedoor," the name is a household word along the Jersey coast.

Mme. Viafora busies herself with Red Cross concerts, and a few thousands of dollars were realized at the last one she arranged.

Signor Agide Jacchia, conductor of the Boston Symphony "Pops," and his wife, operatically known as Esther Ferrabini, are residents of Avon-by-the-Sea, where Maestro Sturani, of the Chicago Opera Association, is also a frequent visitor.

Maitre Oscar Spirescu, the Roumanian orchestra chef, who cedes second place to no one save Chin-Chin, his Alaskan dog, graces Belmar with his presence, while Maes-

tro Bamboschek, he of the baby blue eyes, diminutive stature, and a reputation for being a veritable Don Juan, scintillates from one resort to another.

Leone Zinovieff, the "Russian Caruso," lets his voice be heard in daily plaints about everything under the sun at the Overlook House, on the Shark River, in Belmar, the same place where Max Gegna's cello moans each and every morning in response to its master's passion for exercise.

Besides being about the most attractive hostelry for many miles around, the Overlook House provides a special attraction in the daily afternoon casino competition between Leone Zinovieff and his friend and rival, Leone Samoiloff, for a nickel a game.

Theodore Bauer, he of the distinguished air and aristocratic manners, is a frequent visitor there, and Belmar has taken on a new meaning to many a budding artist, since he has permitted the local zephyrs to play with his hair (which latter is the envy of all the other men).

Eugene Bernstein, the Moscow pianist and the New York teacher, lives in West Belmar, the "wet" part of "dry" Belmar; but his residence there is unintentional if you get what is meant. As a further proof of his total inclinations it may be cited that he is the official arranger of the Tuesday evening musicales at the Belmar M. E. Church. Eugene, as everybody who really knows him calls him, shares with Stracciari the reputation for hospitality, and there is no fear of being stranded as long as one is within striking distance of the Bernstein home.

Bernard Steinberg, once an operatic baritone, now the cantor of the Temple Beth-El; Bernardo Olsansky, who still hopes to make the world forget Chaliapine; Signor Bada of the Metropolitan, who attributes his sunny disposition to his love of sun baths; Signor Agnini, the Metropolitan's stage manager, who knows so many parlor tricks that he is destined to become the father of a large

family; Maestro Spadone, of the Chicago Opera Company, who is so tall that he has been nicknamed "the observation tower;" Maestro Buzzi-Pecchia; Cecil Arden—but it is really time to call a halt.

Then there are the managers, some of whom, as, for instance, Mrs. Josephson, who has under her wing Lillian Krauss, a future prima donna of great promise, never quit the coast from early summer until late fall; but, to quote once more the poet-reporter:

It is the loud and gleeful boast
Of the entire New Jersey coast
That if there be a music art,
New Jersey is its very heart.

Can anything further be said on the subject?

Nielsen Glad She Never Sang for the Kaiser

How she nearly sang for the Kaiser and was prevented from filling the engagement on account of a great tragedy in her life (the death of her mother) is told by Alice Nielsen, the American opera and concert singer.

Just before the world at large began to fight for democracy, and when it was the vogue and ambition of American prima donnas to sing at the royal courts, a series of such engagements had been arranged for Miss Nielsen in the courts of Europe. The date of her appearance at Kiel, the summer palace of Emperor Wilhelm, had been set and her gown ordered from Paris for the occasion. It was at the time when tight skirts were the vogue, but that style

"Women of the Homeland"

(God Bless You, Every One!)

By Bernard Hamlen

Sung by

Mme. Schumann-Heink

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"Sing Me Love's Lullaby"

By Theodore Morse

Sung by

Mme. Frances Alda

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The thrilling and inspiring unofficial American patriotic song *

By George M. Cohan

Sung by

Enrico Caruso

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Near 72d street subway express station and all car and bus lines. Address "M. J. S." care of MUSICAL COURIER, 437 Fifth avenue, New York City.

VOCAL TEACHER WANTED.—A well known school in southern Pennsylvania desires to obtain a teacher of voice. This is a good opportunity for the right person. Address "S. M. F." care of MUSICAL COURIER, 437 Fifth Ave., New York.

ELIJAH.—The National War Savings Committee, 51 Chambers street, New York City, has about 1,100 copies of the vocal score of "Elijah," Ditson edition. These are nearly new, having been used only for the committee's great outdoor "Elijah" performance. The only markings are the cuts used on that occasion. A bargain for choral societies or chorus choirs. Any reasonable offer for the whole lot or a part will be considered. Write Mr. J. Birnat, at above address.

A manufacturing Corporation in a small Rhode Island town desires to introduce and stimulate musical art in the community of which it is the most important institution. Correspondence is invited from Pianists, Violinists and Cellists of European training and of the highest musicianship. The Corporation is prepared to guarantee an adequate living; in a

pleasant atmosphere. One player of each instrument will be engaged, and they must be prepared to settle in the community and become a part of its life. In writing please state age, whether married or single, educational training; and in brief, subsequent experience. Address: "S. W. C." care of Musical Courier, 437 Fifth Avenue, New York.

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GEORGE HAMLIN'S SUMMER

Famous Tenor Teaches, Prepares Operatic Roles and for Eighth Worcester Festival Appearance During Stay at Lake Placid

George Hamlin, the celebrated American tenor, is one among many musicians who have enjoyed the beauties of Lake Placid during the summer season. Since early in May, he has been in his charming Swiss chalet in the Adirondacks. But Mr. Hamlin has not had a summer of play. Pupils, who wished to profit by the extraordinary opportunity which Mr. Hamlin's school offered, have been numerous. Indeed, Mr. Hamlin has been obliged to devote every morning to these eager students. Among his class are several well known concert singers, and many who hail from every corner of the U. S. A. Every Sunday afternoon, Mr. Hamlin's house holds an interesting group of people from all professions. Many musicians who have worked well all week, rejoiced at the advent of these "Sunday teas."

Recently, Billie Burke spent a week at Lake Placid, as well as her cinema company. Mr. Hamlin experienced great delight in showing the scenario director the most superb spots of the country. But the great tenor finds little time for such pleasant diversion as mountain climbing and automobiling, for, besides his teaching, Mr. Hamlin is preparing several roles, in which he will appear this fall with the Society of American Singers during their

"Love Here Is My Heart"

By Lao Silesu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

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LEO FEIST, Inc., New York**"The Radiance in Your Eyes"**

By Ivar Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

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LEO FEIST, Inc., New York**"Women of the Homeland"**

(God Bless You, Every One!)

By Bernard Hamblen

Sung by

Charles Harrison

Published in all the keys by
LEO FEIST, Inc., New York

New York season. These roles promise to suit Mr. Hamlin quite as well as those parts in which he was so successful two seasons ago, when he appeared with that society in New York.

In October, Mr. Hamlin is to appear at the Worcester Music Festival, where he will sing the tenor role in Chadwick's "Judith." Mr. Hamlin has long been a prime favorite in Worcester, and this season will mark his eighth appearance there. In between these engagements, he has promised to continue teaching and his many pupils are delighted to know that he will open a studio in New York about the middle of October.

Mr. Hamlin recently appeared at two unusual concerts in Lake Placid. The first took place in Lake Placid village on August 18, for the benefit of the Lake Placid Red Cross. Among the artists who appeared were Billie Burke, Florence Mulford, Eleanor Spencer, Victor Herbert (who played the cello for the first time in about fifteen years), and Mr. Hamlin. Mr. Herbert also accompanied Mr. Hamlin in two songs written by Samuel Lover (Victor Herbert's grandfather). Needless to say, these numbers were most enthusiastically received. The week following, Mr. Hamlin himself directed a concert for the benefit of the American Friends of Musicians in France. This concert was equally as great a success as the one before. The artists who appeared were Merle Alcock, Bechtel Alcock, Theodore Spiering, Eleanor Spencer, Victor Herbert, Yvonne Garrick, and Mr. Hamlin. Thus a considerable sum was raised for that organization, in which Mr. Hamlin had long been so actively interested.

A Russian Court Appearance

"In this time of war and turmoil," said A. H. Handley, the Boston manager, who at the time was chatting with a representative of the MUSICAL COURIER, "it is perhaps just as well that we let our minds stray back to the times that have been. Much has been said about Russia and the present upheaval there. But after all, out of great trials and tribulations much good always comes."

"Before the war, as is well known, all great artists, that is, great in ability, even though they may not have been widely advertised, were given a warm welcome by the Russian rulers. And many have been the kindnesses and courtesies shown by the Russian people and the Russian nobles to American musicians and musicians of other nationalities."

"During the past season, while talking with Mme. Szumowska, the eminent Polish pianist, in one of the few moments she had free from her arduous duties in connection with the work she has taken on herself in relation to the raising of money for the welfare of the starving children in Poland and Polish war relief, she spoke of the appearance of the Adamowski Trio before the Russian Czar and Czarina and the court, which included many grand dukes and ministers, at Spala, Poland. Spala is a great hunting resort, where the Russian royal court had gone for a season of hunting. The Adamowskis played the Rubinstein Trio, and each of them a group of solo numbers, meeting with a most enthusiastic reception, the Czar, Czarina and all those assembled warmly applauding every number."

"After the concert, Mme. Szumowska had a long talk with the Czarina, the Grand Duke Michael and the Grand Duke

Vladimir. The royal party received the artists with an entire absence of formality and expressed much curiosity about America and the life in this country. Mme. Szumowska was presented with a beautiful diamond brooch in the form of a knot, with one large diamond and one large ruby surrounded by many smaller diamonds. Josef and Timothy Adamowski received diamond rings with the initials of the Czar, which ranks as a very high decoration.

"Upon the departure of the Adamowski Trio from Spala, they were escorted to their train by the entire suite of the Czar, his generals according them all military honors."

To Tour Tidewater District

Annelu Burns and Madeline Shepard will make a two weeks' tour of the Tidewater district, giving programs of their own compositions for the Y. M. C. A. They are to start from Cape May and go as far as Norfolk, Va., filling seventeen engagements in two weeks at the hospitals and camps.

Ethelynde Smith at Two Maine Festivals

In a recent issue of the MUSICAL COURIER there appeared an interview with Ethelynde Smith, in which the young singer was misquoted as saying that she was to fill a fifth consecutive appearance at the Maine Festival next season. As a matter of fact, Miss Smith has appeared as soloist at five of the concerts at the Maine Festivals of two seasons.

Isolde Menges to Inaugurate Free Concerts for Children

So genuinely enthusiastic have been the children, the teachers, the school authorities from coast to coast, in regard to the eighty children's free concerts given by Isolde Menges during the last season, that she has determined to emphasize this children's movement by the inauguration of "A Week's Festival of Free Music for Children," to take place next season in a suitable centre in the State of New York. Miss Menges feels that so much interest has been aroused already in the necessity for such concerts, that the children's festival will be adopted by every progressive city of the U. S. A. and Canada, as an important annual event.

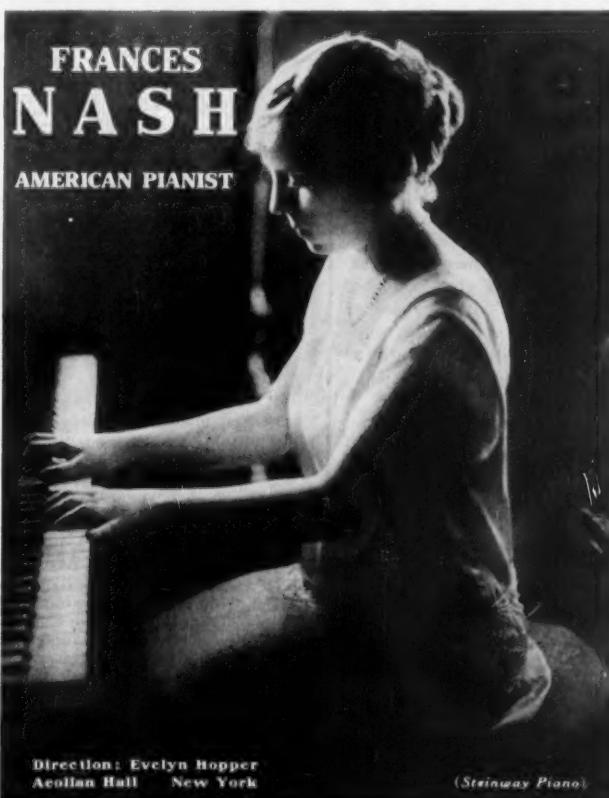
Miss Menges says that she has been greatly surprised and delighted with the manner in which the school authorities are responding to the appeal for more and more music of the best for the children. Miss Menges makes an appeal to artists, particularly to the young celebrities, to prepare special children's programs, as she considers that the duty devolves upon all sincere artists to give a fraction of their time at least for the good of the children. "It is to be hoped," says the young violinist, "that managers will see their way to quote moderate terms for artists willing to play for the children, for, when properly organized, the best artists will be able to get more engagements for children's musical festivals than they can possibly manage. I hope that all concert managers will do what they can to stimulate the movement by inducing the school authorities everywhere to do their musical duty

to the children by engaging the best artists and symphony orchestras."

Miss Menges will engage some of the foremost artists of the day for the week's festival, as she desires to give the children six distinct programs.

Lenora Sparkes Is Recovering

Lenora Sparkes, soprano of the Metropolitan Opera Company, who was quite severely injured in an automobile accident recently, has now left the hospital and is staying with friends in Amityville, Long Island.



Can You Go to Europe?

The Y. M. C. A. needs entertainers—good ones—to go across the ocean and make the life of our boys over there as pleasant as it can be made under the circumstances. It needs 10 more entertainers; it needs 20 more entertainers; it needs 100 more entertainers; and if the war keeps on long, it will need several hundred more!

Can you go over? If you are the sort of artist that has something to say to the boys that they would like to hear (and most of you are) and have at least six months' time to spare, the Y. M. C. A. will send you there, pay your expenses and also something for your services—not a fortune, but enough to keep things going.

There is no finer work in the world for you to do, if you are a woman who wants to help, or a man who, through age or some other cause, is not liable for the draft.

Francis Rogers came in to see us the other day and he explained to us something we hadn't thought of before: that when the fighting is at last over, it is going to take a long, long time to get all of those American boys back on this side of the water, and that, while they are waiting to be shipped, when the strain of war is gone and there is nothing in particular to occupy them, there has got to be a lot done to keep them interested in life. You know what the devil finds for idle hands to do.

Let's Beat the Devil!

If you can't get away just now, perhaps you can see a chance to do so in three months or at the beginning of the new year, or even next spring or summer. If so, let the Y. M. C. A. know about it.

It is going to be a long time before the last American gets his foot back on the edge of this continent. Most probably there will be use for you any time in 1919 or even in 1920.

By the way, it won't do any good to apply if either one of your parents was born in one of the countries of the Central Powers or in those allied with them, no matter how long the parents have lived in America and how long they have been naturalized; even if, under these circumstances, you are a native born American and a perfectly good one, it will do no good to apply. The French will not let anybody in who is not a native American born of American parentage.

NOW IS YOUR OPPORTUNITY!

Some people have slightly referred to music as one of the non-essential occupations. Prove to them they are wrong! Help all you can over here and if possible make the big sacrifice and go over there. Think it over! If there seems to be the least chance of your being able to go over and help cheer up our boys, think it over some more and change that chance into a probability; then change the probability into a possibility; and finally, change the possibility into a fact—and volunteer!

The man to write to is T. G. McLane, Y. M. C. A. Headquarters, 347 Madison Avenue, New York City.

Incidentally, don't forget that you can do a lot on this side, in the camps, etc. If you finally conclude that you cannot go over, Mr. McLane has charge of the camps also. There is another organization doing fine work of the sort. That is the War Camp Community Service. If you want to help them too—and they are well worth it—write to Kendall K. Mussey, Secretary, 1 Madison Avenue, W. C. C. S. Headquarters, New York City.

[The MUSICAL COURIER wrote this advertisement and offers the space with its compliments and best wishes to the Y. M. C. A. and to the W. C. C. S., both of which organizations are doing the noblest of work.]

CASCO BAY TO THE SOUTH SEAS

A Trip With Arthur Shattuck, Incidentally Listening to Pianist Brahms on the Way

Interviewing Arthur Shattuck was not the easiest job in the world. The trouble was that he and the writer are friends from the Paris days before the war. Mr. Shattuck had plenty of things to talk about, but they were mostly of personal interest, just to interviewer and interviewed. However, by sandwiching in a question once in a while, the material for a real, proper, professional interview was finally obtained.

Interviewer: "When did you make up your mind to adopt piano playing as a profession?"

Pianist: "It's funny, but I never thought of doing anything else. I think I had the pianist's career definitely in mind when I began taking lessons, as far back as I can remember."

I.: "You are more fortunate than most of the rest of us, having your star always ahead of you in the heavens from earliest childhood on. Boys at that age are usually firm in the determination to be a fireman or a railroad engineer."

P.: "Well, my mind never did run to mechanics much."

I.: "But you must be reckoned among the famous Leschetizky band of disciples, must you not?"

P.: "It's very kind of you to put on the 'famous.' Be that as it may, it was my pleasure and privilege to have been one of the Leschetizky colony off and on for a good many years. After I did my first serious work with him and really learned to play the piano, as you might say, I

years ago, but it is well worth reviving. Then there is a Glazounoff prelude and fugue in D minor, a fine work on a large scale, splendidly written and very effective. I don't think it has been played in this country. By the way, don't you think it is perfectly in accord with the canons of art to play single movements, or perhaps two movements, from, let us say, certain sonatas as recital numbers?"

I. (just for the moment converted into the interviewed): "Certainly, and I hope you will have the courage to do it. If anybody attempts to play me, for instance, the whole of the Brahms F minor, I shall order his instant execution, though the slow movement and the scherzo will be welcome at any time."

P.: "Well, I think occasionally it's perfectly legitimate, too, and I shall try the experiment some time. But just now I am more interested in a single movement that is going to take me up to Bayley's Island, in Casco Bay, for a few weeks' rest."

I.: "And after that?"

P.: "After that, the season."

I.: "And after that?"

P.: "After that—well, I'm pretty sure that we shall all of us be in the war in one way or another. I wish I were now. I think it has absorbed the real interest of us all, don't you?"

I.: "And after the war?—you know you have played about over more of the earth than most other pianists. Don't you, like Alexander, sigh for still more worlds to conquer?"

P.: "For heaven's sake, don't remind me of that Iceland trip or breathe a word of it in the interview. It was enjoyable and interesting, but I've heard so much about it since that I get the impression people think I never played anywhere else."

I.: "All right, I won't mention it. But what about those new worlds?"

P.: "Yes, I do sigh for them, to tell the truth, and I've got my eyes on the South Sea Islands. If they are as attractive as Robert Louis Stevenson has painted them, I certainly shall play the piano there some time. Well, good bye. I must be off."

I.: "To the South Sea Islands?"

P.: "Not this time. Only to one island—Bayley's—and that's a long, long way from the South Seas."

H. O. O.

Schumann-Heink in War Relief

Tireless in her active support of every form of war relief, Mme. Schumann-Heink never turns a deaf ear to any appeal that is made to her. Thus in the recent campaign for funds for the Jewish sufferers in the war zone, she headed the program at a concert in her home town, San Diego, Cal. Shortly after came the demand for her services in behalf of the Salvation Army war workers and again the great hearted singer responded.

She also is an enthusiastic advocate of the new idea started by various newspapers over the country for "giving a lift" to men in uniform. In fact, Mme. Schumann-Heink never rides by in her automobile without offering soldiers a ride in whatever direction they are going.

Levitzki at Avon, N. J.

Mischa Levitzki played at a big Red Cross concert on Sunday, September 1, at Avon, N. J.



ARTHUR SHATTUCK.

Who sketches on paper as well as he does on the piano.

used to return from Paris for a while practically every year. Besides the benefit to be received from the advice of the veteran master, there was always such delightful social intercourse with all the fellow artists who were sure to be there. I'm afraid that sort of thing has practically died out with Leschetizky's death. I always thought of it as a sort of continuation of the Weimar tradition."

I.: "Didn't you tell me once that you heard Brahms play?"

P.: "Yes, but that was a long time ago, when I did not know much of anything about piano playing. It was in the old Bösendörfer Hall at Vienna. Brahms was the assisting artist at some chamber music concert. I think it was the Arnold Rose Quartet, though I am not sure, and Brahms played the piano part of his A major violin sonata with Rose himself. Of course the interest centered for me in hearing the great Johannes play, for seldom did he make public appearances as a performing artist; and though I knew little about piano playing then, I think my conclusion must have been right, for I find it agrees with the testimony of most others who heard him about that time."

I.: "And what was your conclusion?"

P.: "To be frank, I thought the venerable gentleman a very poor pianist. He slapped away with flat fingers and in the forte passages the noise of his hands striking on the keys was almost as loud as the tone of the piano itself. However, it meant a great deal to have seen the Viennese musical giant, for he was an interesting figure at the piano, with his long white beard. You know the well known sketch of him playing? It is exactly my recollection of him on that occasion."

I.: "And now to take a few years at a bound—have you been vacationing much this summer?"

P.: "Not a bit, as a matter of fact. I did quite a lot of playing at the camps in the spring and early summer, particularly at Camp Beauregard, in Louisiana, where my brother is general secretary of the Y. M. C. A. Since then I have been most of the time right here in New York."

I.: "Are you going to have some of those interesting novelties that you are accustomed to give us on next year's programs?"

P.: "Not many, I am afraid; they are not so easily found these days; but one or two that haven't been heard much on recital programs in America. There is the Tschaikowsky G major sonata, for instance, a splendid work. I believe Leopold Godowsky introduced it here a good many

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A soprano
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Winton & Livingston, Inc., Aeolian Hall, New York

Mana Zucca's "Sleep, My Darling," Popular

Mana Zucca's "Sleep, My Darling" bids fair to become one of the most popular songs from the pen of this gifted young writer. A few testimonials to its general appeal follow:

A song dedicated to Mme. Galli-Curci was the hit of the evening at Irene Williams' recital in Aeolian Hall, New York. Miss Williams says: "I shall always use 'Sleep, My Darling.' It is a lovely song and is always received most enthusiastically."

"I adore your lovely song, 'Sleep, My Darling.' Just wait! You shall hear me do it at my next recital program."—Namara.

The value of a composition, especially when sung as a test, in manuscript, is proven by the reception it gets before a cultured and musical audience. Mana Zucca's latest publication, "Sleep, My Darling," was sung by her pupil, Irene Williams, as a number in her English group at her recital on May 2, at Aeolian Hall. The spontaneous applause and the great demand for its repetition augured a great success. It is a composition worthy of a position on any program of the best class. "Sleep, My Darling," by Mana Zucca, is vocally well written and the singer is given opportunity for the sympathetic, quiet voice to a marked degree."—Adelaide Geschke.

"The lovely little lullaby, 'Sleep, My Darling,' appeals immediately to all vocalists, as it fairly radiates the beautiful 'mother spirit' in its gracefully flowing lines. It is truly an exquisite bit of melody."



MANA ZUCCA.

and gives singers an opportunity to delight their audiences with some very winsome mezzo-voice effects."—Adeline Armond.

"I just love your song, 'Sleep, My Darling.' It is beautiful and I shall sing it all the time."—Eva Didur.

"A very grateful little song."—New York Evening Mail.

"A very attractive song."—Musical Observer.

"Your new song, 'Sleep, My Darling,' is very melodious and singable and I shall certainly use it and enjoy doing so."—Florence Easton MacLennan.

"Your new little song, 'Sleep, My Darling,' is very beautiful and charming and I am sure it will meet with great success."—Andres de Segurola.

Among the many teachers who are using this song are Mme. Soder-Hueck, Herman Devries and Pizarelli.

Helen von Doenhoff Passes On

Helen von Doenhoff, operatic contralto and for many years well known as an operatic coach and teacher of voice, passed away at her home, 76 East Eighty-sixth street, New York City, Thursday, August 29.

Helen von Doenhoff was born in Hungary, December 7, 1861. She was educated at Vienna and studied music with Hórák and Wieck. Coming to America in 1874, she was a member successively of the Metropolitan, Juch, Perotti, Campanari and "Boston Ideals" opera companies.

She toured Great Britain with the Carl Rosa Company, was the leading contralto on tour with Seidl and a member of the Clara Louise Kellogg Company. She organized the Helen von Doenhoff Operatic Concert Company in 1893; appeared in the original production of J. Strauss' "Gypsy Baron" and "Vice Admirer" throughout the United States, in "Cavalleria Rusticana" (under Conried), and "Haensel and Gretel," in Philadelphia. She was also a skilled oratorio singer and appeared in concerts with Lilli Lehmann, Max Alvy, Paderewski, Remenyi and other artists. She had sung with the Liverpool Philharmonic Society and other orchestras.

Mme. von Doenhoff was a brilliant operatic contralto, excelling not only in dramatic roles, but in comedy as well. Her Ortrud, Azucena, Fides, Carmen and Siebel were splendid examples of vocal delivery and histrionic art. A host of friends and admirers greatly lamented her leaving the stage at the very zenith of her powers, in the prime of her career. However, she turned her great experience to good account by becoming a teacher of singing and an operatic coach. The New York studios of the singing actress soon became famous through her forceful and sympathetic personality and intense enthusiasm, and she soon won a wide following.

Her son, Albert von Doenhoff, the piano teacher, survives her.

Anna Held Leaves Daughter \$200,000

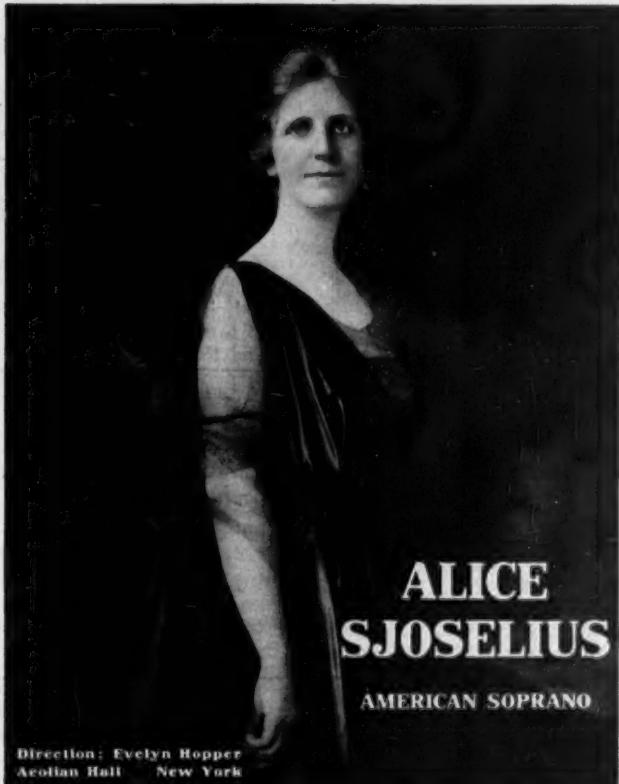
The will of Anna Held, who died on August 12 in New York City, was filed in the surrogate's office last Saturday. It disposes of an estate representing more than \$300,000, the bulk of which goes to her daughter, Liane Carrera, a comic opera singer. The daughter, to whom is bequeathed \$200,000 in cash, is also named as the residuary legatee. Among the minor bequests is a legacy of \$2,500 to Lillian Russell Moore. Numerous jewels and souvenirs are left to other friends, both in this country and abroad.



ARTISTS WHO PARTICIPATED IN "AMERICA IN MUSIC" AT ATLANTIC CITY.

The accompanying photograph shows the artists who took part in the recent lecture-recital, "America in Music," given on August 16 at Hotel Chelsea, Atlantic City, N. J. Ida Taylor Bolte, at the left, sang several songs composed by Gustav L. Becker, the gentleman seated in the center. Pauline Jennings, the lecturer, is seen on Mr. Becker's left, and the gentlemen in the rear are Dr. John M. Bliese (left) composer and organist at the St. Nicholas Church, Atlantic City, and Ben Stad, who played a beautiful romanza by Mr. Becker, the composer himself accompanying the violinist on the piano.

Luca Cortese, "fake count, professor, journalist, Macenas, and reformer of the Italian stage," whose ambition outstripped his honesty, was sentenced in Rome the other day to a prison term of nine years and two months and to payment of a fine of L. 8,000.



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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Hands across the sea, in opera as in everything else. Sullivan, a French tenor of the Paris Opéra, born though in the Emerald Isle, will sing in America under an Italian leader, Cleofonte Campanini.

The MUSICAL COURIER learns that Giovanni Martinelli, the Metropolitan Opera tenor, is under contract to Bonetti, the new impresario of the Teatro Colon, Buenos Aires, to sing principal roles in the 1919 summer season there, the principal season in South America. He will sing twenty times, for which he will be paid \$3,000 gold per performance.

Nina Morgana's youthful dream would make it appear that the old adage, "truth is sometimes stranger than fiction," has been pretty well demonstrated in her case. We understand that since childhood this young artist has dreamed of the day when she would sing with Caruso, and now that dream has materialized to the extent that within two months she will have made three appearances with the great tenor.

Professor Raymond Walters, registrar of Lehigh University, the extremely efficient general master of ceremonies for the Bethlehem Bach Festivals for several years past, and author of the excellent book which describes the history of those festivals, has been appointed to the army with rank of captain and, on account of his long experience with the work, detailed as registrar at the Field Artillery Officers' Training Camp near Louisville, Ky.

We received a long and interesting communication from the Phonograph Records Recruiting Corps too late to get it all into this week's issue. Next week it will be in these pages, and just today we will find space to say that the new organization is doing a tremendously fine work; that nothing will cheer the boys in camp, in the field, or in hospital more than some of those old records you don't want or some of those you do want, but think that the boys need more than you do; and that if you want

to know where to send your records or want to help in any way to collect, or pack, or ship them, write to Vivian Burnett, chairman, Phonograph Records Recruiting Corps, 21 East 40th street, New York.

Private advices to the MUSICAL COURIER from a source which has proved to be well informed in the past, state that the board of trustees of the Boston Symphony Orchestra are united upon Rachmaninoff as the most suitable among the candidates available, and that they still have strong hopes of being able to obtain his services.

The Philadelphia Orchestra has cleaned house, too. Its prospectus, received at this office too late for extended notice until next week, announces that the personnel of the orchestra this season will consist entirely of American citizens or citizens of allied nationality and that the difficulties of travel will compel the orchestra to forego any extended tour, only the following cities being favored: New York, Washington, Baltimore, Wilmington, five concerts each; Pittsburgh, five pairs of concerts; Cleveland, three concerts; Oberlin, one; Wheeling, one.

One reads that Lionel Monckton, the well known English composer of light music, says that a tune destined to become popular is "born and not made," and adds, furthermore, that he has generally found that a melody which "comes easiest goes the farthest." London Musical News, in comment, voices the opinion that it is a most happy experience that the goose which lays the golden eggs of music should come without being sought. The same paper explains that these melodies, which have served many well oftentimes are shy and elusive in their favors even to the great composers. There appears to be no royal road by which to reach the golden city of popular melody making; but it must be done, apparently, with facility, or not at all.

Pessimists who are trying to alarm American musical circles by harping on the dire musical disasters to follow the passage of the Man Power bill and the new Revenue act, with its proposed twenty per cent. tax on concert tickets, are seditious agitators and should be given short shrift by the authorities delegated to punish such offenders. If you know any such, report them at once to the local branches of the Department of Justice. The MUSICAL COURIER has every confidence in the patriotism, courage, and spirit of self sacrifice and determination of our concert goers, managers, and artists, and believes that twenty per cent. tax or no twenty per cent. tax, our national musical life will go on, and America will continue to do its full and noble share in winning the war.

Now that the San Carlo Company has started, the next operatic organization to take the field will be Creatore's organization, which promises to be even stronger this year than last. Among the principal artists are sopranos Bettina Freeman and Regina Vicarino; alto, Jeanne Gordon; tenors, Orville Harold and Bassano; baritones, Graham Marr and Roberto Voglione; bass, Alfred Kaufmann. Creatore will conduct, the orchestra will be made a special feature, as in the company's first season, and the repertoire will include "Aida," "Trovatore," "Martha," "Pagliacci," "Cavalleria Rusticana," and possibly "Gioconda," "Carmen" and "Ernani." The opening will be at Stamford, Conn., on October 8 and after three weeks on the road, the company will play a week in Pittsburgh.

We are only waiting to see if the Metropolitan really announces Weber's "Oberon" for the coming season to say what we think about the idea of giving it. Rumor has it that the English are to be honored with Sullivan's "Ivanhoe," a most interesting and, it is to be hoped, true report; France, also according to rumor, will have the tribute of Gounod's "Mireille" in honor of that composer's centenary; Puccini, as definitely announced, will carry the principal Italian banner with his new short operas; Russia, still reckoned among the allies by the Metropolitan management it is evident, is to have "Petrovchka;" and "Oberon," by the man to whom Wagner referred as "the most German of all composers"—in whose honor shall we have "Oberon?" And who in the name of all that's musical wants "Oberon?" Wasn't "Euryanthe" sad enough?

BONUSES?

So after all the Metropolitan is to have the first performance on any stage of the three new one act Puccini operas! Let's see—there was another Puccini première at the Metropolitan once. Puccini himself was there and the work was that thrilling success, "The Girl of the Golden West." Perhaps that is the reason that Puccini is not coming over this time; or perhaps he has the same trouble as Tetzlitzini. Anyway, the Metropolitan accommodatingly sent over Mr. Moranzone to study the scores with Maestro Giacomo and it appears to feel sure that the Italian military authorities are not going to keep him there. But what about that story in an Italian paper to the effect that the Metropolitan paid Ricordi a \$15,000 bonus for the right to the world's première? We did not believe it when we read it, but something must have changed somebody's mind, for the works were announced long ago both for Rome and Buenos Aires and then presented in neither place. It is to be hoped that the directors did not waste a substantial sum like that at this time. Of course, business is business and Ricordi and Puccini are both business; but opera is business, too, and in the present state of operatic conditions, it would be more equitable for Ricordi and Puccini—the composer is a large stockholder in the Ricordi firm—to pay the Metropolitan \$15,000 for the privilege of an American première than vice versa.

If there are bonuses flying around—and perhaps we are wrong in suspecting that such is the case—it would be much more appropriate for a Metropolitan opera to devote them at the present moment to some such composer as, let us say, Charles Wakefield Cadman. Mr. Cadman proved with his "Shanewis" that he can produce a much more hearable and genuine opera of America than Signor Puccini was able to in that sad thing, "The Girl of the Golden West." There was more real music in the first act of the Cadman work than in all three of "The Girl." Yet Mr. Cadman's little hour-long work was only the first step—and a very firm one—on what may well turn out to be an operatic path mounting high. Assuming that a bonus has been paid for the Puccini works—and it seems a very likely assumption—how much better could it have been applied to encouraging further efforts on the part of Mr. Cadman—whom we take only as an example—or several other among the younger Americans to whom a bit of concrete financial support would mean more than all the honeyed words in the world.

Heaven knows that neither Signor Puccini nor Signor Ricordi need either financial support or encouragement of other sorts. Puccini's royalties mount to a pretty figure, and Tito Ricordi has been introducing a new element of economy into the publishing business of late by writing librettos himself for his composers to set to music and making a mighty poor job of it, too, as witness "Francesca da Rimini." (By the way, none of the gentlemen of the New York daily press diagnosed the trouble with that work correctly; it was Ricordi's miserable libretto, not Zandonai's music, that killed it.) And if there are any bonuses to be given out, let's keep them right here in the country. The "guarantors" of the Metropolitan opera have not had to be philanthropic in the last five years. They have been calling the tune without paying the fiddler, though they have been taking the credit for doing so. To speak plainly, the Metropolitan has been making a profit instead of recording a deficit for five years past, as the chairman of the board of directors was incautious enough to admit in an interview which found its way back to this country through published thousands of miles from here. In other words, those who subscribed or bought single tickets (and not the box-holders at that, whose subscription takes a different form) have paid for the Metropolitan. And we do not believe that many of the patrons would particularly care about having their money devoted at this particular moment to making a present to either Signor Puccini or Signor Ricordi.

Who says that the American composer is accepted merely on sufferance? James G. MacDermid's new patriotic song, "Land of Mine" was performed recently in Chicago (at Orchestra Hall) by the Mendelssohn Club of eighty men, under Harrison M. Wild, and at the singing of the refrain, the audience spontaneously rose to its feet. Only "The Star Spangled Banner" and "The Marcellaise" ever before had received such a tribute from the Chicago Mendelssohn Club patrons in all the twenty-five years of concert giving by the association.

VARIATIONS

By the Editor-in-Chief

The English Spirit

London Musical News, in commenting on the recent opening of the twenty-fourth season of the Queen's Hall Promenade Concerts, under the directorship of Sir Henry Wood, gives several reasons for anticipating a far more successful series than has been the case for the past year or two.

Firstly, says Musical News, the patrons of the concerts are anxious to show how glad they are that Sir Henry is not lost to London; secondly, the Promenade Concerts will be practically the only musical entertainment on Sundays; thirdly, the air raids are not as frequent as they were during the autumns of 1916-17; fourthly—and this reason makes one gulp with emotion when reading it—"war pessimism has taken a back seat, and though most families, alas! have to mourn the loss of some gallant relation, more and more are taking the sensible view that to enjoy artistic entertainment is a help to 'carrying on,' and in no sense an act of disrespect to those who have fallen."

Our Despised Language

We do not quote poetry very frequently but we cannot resist the temptation to set before our readers these wondrously colorful lines called "Forest Couplets" (by Clarence Uemy in "Golden Songs of the Golden State," published by McClurg) to show what a literary artist can do with our tongue which is so often declared by foreigners—and some Americans—to be incapable of lending itself to use for great song texts and great opera librettos. There is something of Heine's delicate fancy and exquisite word painting in these lines:

Beneath a redwood let me lie
And all its harmonies untie.

Melodic sequences of spray
And bough and trunk in rich array;

Chromatic hue and tint and shade
Of beryl, emerald and jade;

Cadenzas, day dreams that enfold
The padres, argonauts and gold;

Soft passing notes, the tones that tell
Of poppy field and mission bell;

With sea wind cadences that blow
In dominant arpeggio,

Resolving into chords full blent
Of solace, peace, and calm content.

The Limits of Art

A correspondent informs us that "the greatest musician in New Gretna, N. J., plays the ukulele, sings in a community chorus, loves the zither, and is able to play the first three notes of 'Over There' with one finger. Don't you consider his greatness fairly won?" No. Not unless he can whistle through his teeth and play the harmonica.

Lieutenant Colonel Orpheus

Charles D. Isaacson contributes to Forbes Magazine an article showing why music is an essential in wartime, and although the subject is not a new one, he manages to present several unfamiliar sides of the question. He denies, first of all, that war and music do not go together, that they do not blend, that only soldiers, shells, guns, food, men, help to win the war. He paints a picture of "any training camp," and says:

Go into the first building you strike. Perhaps it is a barracks; perhaps it is the Y. M. C. A. hut. Look around you. The first thing your look falls upon is a phonograph. The next thing is the player piano. The next thing is a stack of music, pile of player piano rolls, dozens of records.

Pick up a sheet of music. Does it look as though it were rarely handled? Indeed not, it's tattered and torn with the incessant turning of grimed soldier fingers. The player roll is worn out with its good work.

Did you ever realize what it means to a man to leave his home and family and daily recreations, and then be planted out in a camp where it's all work from morn to night? A soldier boy can't twiddle his thumbs after a day of training. He can't be writing letters all the time. Conversation doesn't satisfy all the time. What's he going to do?

He'd find something, you may be sure—and it might not be what Uncle Sam and Mother at home would like it to be. The phonograph and player piano certainly do come in handy.

It appears that one of the first things the boys do after getting settled in the barracks, is to appoint a committee to either buy or rent a piano for the recreation room with which each barracks is provided. Each barracks houses about 250 soldiers. It means 150 to 175 barracks and about the same

number of pianos, in Camp Upton, usually paid for by the soldiers themselves. Besides these there are pianos in the officers' quarters, Y. M. C. A. rooms, Knights of Columbus' quarters, and in the hostess's house, all provided by these bodies themselves.

The most popular man in any barracks usually is the amateur musician who can play the piano or sing a tune, or do both. Then there are the resident professional musicians—the Hochsteins, Graingers, Bibbs, Donahues, Hemuses, Karles, Dittlers, and such—and the visiting artists. At Camp Upton there are eight huts which have Sunday afternoon concerts and 40,000 attend. At Camp Dix, 60,000 men are regaled with music on Saturdays. And so it is all over the country. Every one of the entertainers is a volunteer.

The classics are most applauded, says Mr. Isaacson, and a soldier audience remains rather unresponsive to ragtime, even though the men sing it when they make music for themselves. As concert goers, however, they demand the best.

The majority of the men in the army are learning to sing. It elevates their taste, it stimulates and uplifts and cheers them. Of that there can be no question. The Isaacson article points out that while the recruits are a bit shame faced at first about their music, it only takes a few hours of singing to make them enthusiastic attendants at all the vocal meetings.

At South Amboy, N. J., about 10,000 ship workers gather of an evening to hear a concert. The citizens at home buy Liberty Bonds and Thrift Stamps and donate to the Red Cross much more freely when music is introduced at occasions where those drives are undertaken. Enlistment has been helped enormously through music:

Where ten men a day had enlisted before the music was adopted, a hundred enlisted after. "Good-bye, Broadway, Hello, France," roused many to the romantic idea of getting to France, the land of dreams and adventure. Other songs stirred the imagination, others made men curious, others made slackers ashamed.

Musicians have gone around on trucks, stood on street corners, out in the open everywhere. It is estimated that in point of fees, musicians contributed of their services in the Third Liberty Loan campaign alone over twenty million dollars, and an almost equal sum for the Red Cross and the Thrift Stamp campaign. They have aided every war charity, and in so doing have enabled the citizenry at home to do more than they would have done otherwise.

Music, music, music everywhere is what we need, cries Mr. Isaacson. Music at home, in the camps, at the front. A singing nation is an unbeatable nation.

A Canadian captain recently returned from abroad told us that in the early days of the war, the German prisoners used to hum, and sing, and whistle, as they trudged to their internment behind the Allied lines. "Not a sound do they make now," added the captain; "and they scowl when they hear the Allied soldiers make music that has a merry and jubilant ring."

The National Conservatory

On another page of the MUSICAL COURIER is the draft of the amended bill for a National Conservatory of Music. The new measure was introduced in the House of Representatives at Washington, on August 22.

The bill reads that after the war "and during a period not to extend ten years" there shall be established in the United States a National Conservatory of Music and Art. The plan to divide it into five departments located in different parts of the country is one open to debate, even though at first blush the scheme seems unpractical. Russia tried it successfully.

The real fight will center on the wish of the musicians to be represented in the proposed General Board of Regents, who under the present scheme are to be officials from regular high Government branches. The musical battle of the Marne is due when the Regents reach the question of appointing a Director General.

Standardization, community efforts, and the question of diplomas of efficiency, are considered in the bill and handled intelligently.

In the Blood

Bernard Shaw is at it again after having been considered cured. In other words, he is writing music criticism for *The Nation* (London) for the first time in twenty years or so. Once a critic always a critic. It is a disease. Like the recurring

itch of the Orient, criticism breaks from the system whether the infected victim is willing or not.

Mr. Shaw has been going to the opera in London and seeing the Carl Rosa Company and other forces do "Don Giovanni" and "Walküre." Speaking of the itch, friend Bernard calls both performances "scratch opera" and continues:

The scratch habit is an incurable disease. At the first rehearsal they astonish every one, just as London orchestras always astonish foreign conductors and composers, by being almost letter perfect, and giving such a capable and promising reading of their parts that one feels that after a fortnight's work they will be magnificent, and leave all the others nowhere. And they never get a step further. The fortnight's work is to them useless, unnecessary and irritating. Even the letter perfection vanishes; it deteriorates into appeals to the prompter or appalling improvisations. The same thing occurs with opera singers. You hear a performance of some hackneyed opera by singers who have sung it in hundreds of times. It is never accurate. The individual singers are not so accurate, or even nearly so accurate, as when they performed the part nervously and anxiously for the first time, and were much too young to have found out how little accuracy they could makeshift with. . . . All experienced travelers have noticed that, however generously they may tip, hotel servants get tired of them if they attempt to reside in the hotel instead of passing on like all the others. There is a hotel psychology, a stock company psychology, and an opera psychology, and all three are modes of the scratch psychology, which is incompatible with thorough excellence.

G. B. S. declared that while he has a large charity for loose morals, he has no charity at all for loose art, and goes on: "When I hear a fiddler playing mezzo forte when his part is marked pianissimo or fortissimo (as the English orchestral fiddler is apt to do if he can trifling with the conductor), or a trombone player shirking the trouble of phrasing intelligently, I hate him. Yet I could forgive him quite easily for being a bigamist."

We liked particularly G. B. S.'s dictum that in "Don Giovanni" every one, including the conductor, "noses through the score for the vulgar fun which is not there," and misses the deep tragic and supernatural atmosphere of the immortal work. The "fun" in grand opera is the saddest thing we know.

Variationettes

"One of the compensations of the new musical instrument commodity tax," says the New York Morning Telegraph, "may be concealed in the fact that it includes ukuleles."

In the new musical comedy, "Head Over Heels," one of the characters speaks of "Trotzky's 'Good Bye.'

Another beautiful thought shattered. We learn that the right name of Carl Edouardo (conductor at the Strand Theatre) is Charles Edward Murphy. Our informant adds unromantically: "Earlier in life he was a trombone player in the brass band of Alliance, Ohio, where his regular occupation was that of boilermaker."

Jazz is sprained music.

Fortune Gallo, whose San Carlo Opera series at the Shubert is drawing crowds that compel police reserves to assure them safety, said the other day: "In every city I run across a pessimist who exclaims: 'I can't understand your success. I don't believe the public really desires two dollar opera.' I quite agree with these critics, but who are we to set ourselves against the opinion of the entire American opera-going masses?"

Looking over the prospects for the coming season, it appears again that "Der Himmel hängt voller Geiger."

Those of our unknown tonal creators who desire to achieve fame as twentieth century American composers must hurry, for it is only eighty-two years to 2000.

If all our servants finally go into the munitions plants, what is to become of the old saying that "music is the handmaid of art?"

At least one form of German atrocity has stopped. Ask American girls who used to seek operatic engagements from the Herren Intendanten in Germany.

Beware of an amateur composer with a patriotic song.

The lunga pauza is over. Now let the cymbals strike. The triumphal tours are about to begin—and also the untriumphal detours.

We are Lockporting this week.

LEONARD LIEBLING.

THE STADIUM CONCERTS

The MUSICAL COURIER, during the course of the summer concerts at the Stadium of the College of the City of New York, often commented most favorably on the enterprise, so ably conducted by Arnold Volpe, generously backed by Adolf Lewi-sohn and energetically directed by the committee which organized it. The enterprise itself needs no fresh appreciation here. It was successful beyond any series of paid summer concerts held in New York for many years past. Its final closure, after a season of seven weeks, was due to circumstances over which control was impossible. The sun baked the tiers of concrete seats so thoroughly during the hot days, that they remained warm all the evening, making the Stadium too much like an oven for comfort. It may be interesting, however, to notice some of the details of the season. Mr. Volpe played no German nor Austrian music, and it is interesting to see how large and excellent a variety of programs he was able to present. As an aid to conductors all through the country, it may be well to reprint the entire list of works played by the Stadium orchestra. A round dozen of American names will be found among the composers.

SYMPHONIES, SYMPHONIC POEMS AND SUITES.

César Franck—*Symphony*, D minor.
Tschaikowsky—*Symphony Pathétique*; *symphony No. 4; symphony No. 5*.
Dvorák—*Symphony, "New World"*.
Rimsky-Korsakoff—*Schererazade*.
Liszt—*Les Preludes*.
Glazounoff—*Stenka Rasine*; *Automne*.
MacDowell—*Indian Suite*.
Tschaikowsky—*Nutcracker Suite*.
Massenet—*Scenes Pittoresques*; *Scenes Napolitaines*.
Saint-Saëns—*Phaeton*.
Bizet—*L'Arlesienne*.
Delibes—*Coppelia*.
Massenet—*Les Erynnies*.
Grieg—*Peer Gynt*.
Ippolitoff Iwanoff—*Caucasian Sketches*.
Elliott Schenck—*The Tempest*.
Moussorgsky—*A Night on the Bald Mount*.
Dukas—*L'Apprenti Sorcier*.
Lacome—*Spanish Suite*.
Tschaikowsky—*Capriccio Italien*.
Rimsky-Korsakoff—*Capriccio Espagnol*.
Chabrier—*Espana*.
Liszt—*Second Rhapsodie*.
Lalo—*Rhapsodie*.
Svendsen—*Carnival in Paris*.

MISCELLANEOUS.

Hadley—*Prelude, "Azora"*; *Dance of the Harpies*.
Carter—*Scherzo*.
A. Walter Kramer—*Two Sketches*.
Chiavarelli—*Triumphal March*.
Marzo—*Prelude, "Alba"*.
Dunn—*Lovesight*.
Wieniawski—*Concerto*, D minor.
Tschaikowsky—*March Slave*.
Bizet—*Suite, "Carmen"*.
Saint-Saëns—*Rondo capriccioso*; *Le Deluge*.
Massenet—*Meditation, "Thais"*.
Elgar—*Pomp and Circumstance*; *Le Drapeau Belge*.
Volpe—*Chant d'Amour*; *Valse Caprice*; *American Reveille*.
Dvorák—*Humoresque*.
Meyerbeer—*Coronation March*, "The Prophet".
Gounod—*Ave Maria*.
Rubinstein—*Toreador and Andalouse*.
Luigini—*Egyptian Ballet*.
Jarnéfelt—*Berceuse*; *prelude*.
Glinka—*Kamarinskaya*.
Moszkowski—*Serenade*; *Malaguena*, "Boabdil".
Grieg—*Solvejg's Song*; *March of Homage*.
Tschaikowsky—*Waltz*, "Eugen Onegin".
Sarasate—*Gypsy Airs*.
Gillet—*Loin du bal*.
Liadow—*Tabatiere*.
Halvorsen—*Entry of the Boyards*.
Delibes—*Intermezzo, "Naila"*.
Gounod—*Hymn à Ste. Cecile*.
Desormes—*Serenade des mandolines*.
Gounod—*March, "Queen of Sheba"*.
Offenbach—*Intermezzo and barcarolle*, "Tales of Hoffmann".
Berlioz—*March, "Damnation of Faust"*.
Liszt—*Hungarian Fantasy*.
Grieg—*Piano concerto*, A minor.
Victor Herbert—*Sunset*; *Forget Me Not*; *Air de Ballet*.
Wolf-Ferrari—*Intermezzi*, "Jewels of Madonna".
Ponchielli—*Dance of the Hours*.
Sousa—*Stars and Stripes Forever*.
Victor Herbert—*Panamericana*.
Mama Zucca—*Novelette*; *Fugato Humoresque*.

OVERTURES, OPERATIC FANTASIES AND BALLET MUSIC.

Berlioz—*Carnaval Romain*.
Chabrier—*Gwendoline*.
Smetana—*The Bartered Bride*.
Lalo—*Le Roi d'Ys*.
Massenet—*Phèdre*.
Hadley—*In Bohemia*.
Verdi—*Vespri Siciliani*.
Dvorák—*Carneval*.
Rossini—*William Tell*.
Thomas—*Mignon*.
Tschaikowsky—*1812*.
Offenbach—*Orpheus*.
Gomez—*Il Guarany*.

Herold—*Zampa*.
Adam—*If I Were a King*.
Suppe—*Poet and Peasant*; *Light Cavalry*.
Verdi—*Aida*; *Rigoletto*; *Traviata*.
Masagni—*Cavalleria Rusticana*.
Leoncavallo—*Pagliacci*.
Gounod—*Faust*.
Puccini—*La Bohème*.
Bizet—*Carmen*.
Sullivan—*Mikado*.
Saint-Saëns—*Bacchanale, "Samson and Dalila"*.
Gounod—*Ballet music, "Faust"*.
Bordone—*Ballet music, "Prince Igor"*.
Ponchielli—*Ballet music, "Giocanda"*.

Men in uniform of all branches of the service were admitted to all concerts free and a great many took advantage of the opportunity. Partly on account of this patriotic feature of the work and partly because of the artists' desire to have a New York appearance with orchestra, the Metropolitan Musical Bureau, which controlled the management of the series, found no less than seventy-seven artists who were willing to volunteer or contribute their services as soloists without charge, among them many well known ones. Here is the entire list:

Anna Fitzku	Frank La Forge
Arthur Middleton	Edna de Lima
Mario Laurenti	Mary Cassel
Fernanda Pratt	Serge Zanco
Ernesto Priora	Luigi Samolli
Phyllis White	Marie Louise Wagner
Adamo Didur	Sue Harvard
Ilya Schkolnik	Blanche da Costa
Mary Jordan	Dora Gibson
Rafael Diaz	Mabel Riegelman
Rita Fornia	Sada Cowen
Pietro di Biasi	Edna Kellogg
Lenora Sparkes	Alma Claytonburgh
Eva Didur	Alice Verlet
Giovanni Martino	Octave Dua
Florence Macbeth	Carlo Litén
Constance Balfour	Clara Kwapiszewska
Walter Green	Mabel Preston Hall
Marie Tiffany	Madeleine McGuigan
Genia Zielinska	Donna Easley
Marion Green	Richard Parks
Delphine Marsh	Stanislaw Berini
Marguerite Naroma	Blanche Arral
Lillian Eubank	Dorothy Follis
Cantor Kanevsky	Evelyn Parnell
Forrest Lamont	Dorothy Pilzer
Ruth Miller	Lavinia Darve
Alma Beck	Felice Lombardi
Auguste Bouilliez	Regina Vicarino
Margaret Romaine	Irene McCabe
Vera Nette	Albert Verchamp
Charles Galagher	Giuseppina Carella
Betsy Lane Shepard	Klaire Dowsey
Rosalie Wirthlin	Phileas Goulet
Ernest Davis	Sihyl Sammis
Raymond Virden	Phyllis la Fond
Fred Jones	Olga Kargau
Charles Carver	Elias Breeskin
Ernesto Béruman	

Another feature of the programs was the participation in a number of them of members of the chorus of the Metropolitan Opera, with Giulio Setti, director. This made possible the giving of many operatic scenes and selections that could not otherwise have been played and introduced a pleasing variety into the concerts.

Taken all in all, with their picturesque setting and first-class music, the Stadium concerts came very near being ideal. It is certainly to be hoped that New York will have another series next summer, and a study of how this summer's series was run and what it accomplished should be of great value to other communities contemplating summer concerts. The MUSICAL COURIER has never understood why a symphony orchestra of the first rank with capable soloists should be any less acceptable and enjoyable in summer than in winter, and the Stadium concerts thoroughly demonstrated the contrary to be a fact.

SLACKERS

There are in this country today, and there have been ever since the war started, a considerable number of husky musical artists of allied countries—singers and players of all sorts, and some teachers, too—whose presence has been looked upon with a little doubt and whose excuses for absence from service in their particular countries have not rung exactly true. Up to the present time these men have been given the benefit of the doubt, but with the new draft law in effect, we are inclined to think they will have some difficulty in getting by, to use a slang phrase. A good many of us will have to go over to take a hand in saving those very countries from which these slackers—that is what they are—come, and we doubt very much if our parents or sisters or wives or children are going to sit quietly by and listen to a perfectly healthy and within-draft-age Signor Screecherino, or Monsieur Scrapeau, or anybody else, while we are "over there." The handwriting is already on the wall and it would be well for those in question to see it.

I SEE THAT—

Mischa Levitzki, pianist, played for the Red Cross benefit at Avon-by-the-Sea. He will play with the Boston Symphony Orchestra the coming season.

Constance Balfour, soprano, is in the Adirondack Mountains, where she will remain until September 15.

Florence Macbeth will make a concert tour this season to the Pacific Coast.

Modest Altschuler, conductor of the Russian Symphony Orchestra, has returned from his summer vacation.

The contralto, Emma Roberts, is motoring through the Adirondacks.

Walter Greene, baritone, will sing with the Society of American Singers.

Lenora Sparkes, soprano of the Metropolitan Opera Company, is rapidly recovering from her accident, and has left the hospital, stopping with friends at Amityville.

Carlo Litén, the Belgian tragedian, appeared in a big open air performance at Brooklyn, reciting "Carillon" with music by Elgar.

Two of Leo Ornstein's Russian choruses will be sung by the New York Schola Cantorum this season.

The Artists' War Service League has been organized to aid artist-soldiers wounded or incapacitated during the war.

Manu Zucca and Claudine Leeve dedicated a hut at Camp Devens, Ayer, Mass.

Meta Reddish, the American coloratura, has been singing at the Municipal Opera at Santiago de Chile, South America.

Mary Jordan, contralto, featured old ballads at her appearances in Allenhurst, N. J.

The Herrick Cup for tennis (singles) was won for the second time by Bruno Huhn at Easthampton, N. Y.

The first chamber music festival to be held at Pittsfield, Mass., will take place on September 16, 17 and 18.

The well known English viola soloist and English cellist, Rebecca Clarke and May Mukle, have been engaged for a series of ten concerts in Honolulu.

Annie Louise David, harpist, and Estelle Harris, soprano, are to extend their tour to the Pacific Coast this season.

George Hamlin, who has been having a very busy summer at Lake Placid, N. Y., will make his eighth appearance at the Worcester Festival in October.

Mabel Beddoe, the Canadian contralto, gave a war charity concert on August 16 at her summer home on Lake Muskoka, Canada.

Ralph Leopold, the young pianist, has joined the colors, and is now taking a course at the U. S. Army Music Training School at Governor's Island, N. Y.

Olive Kline will again appear at a Red Cross concert to be held at Lake George, N. Y., next week.

Reinald Werrenrath's coming season is expected to be even busier and more successful than the 1917-18 one.

Elizabeth Gutman sang at Governor and Mrs. Harrington's Executive Mansion at Annapolis, Md., for the benefit of men in Uncle Sam's uniform.

Neira Rieger has been engaged for next year at the Knox School in Tarrytown as head of the vocal department.

Claudia Muzio sold forget-me-nots in the streets of Chicago for the benefit of the Belgian babies.

The Welsh tenor, Dan Beddoe, has just returned from his five day vacation.

Willem Wilke has organized the Elshuco Trio, which is to make its first appearance at the coming Chamber Music Festival at Pittsfield, Mass.

Kingsbury Foster will manage the concert bookings for next season for Raymond Allan, the young New England tenor.

Arthur Lenny Tebbs, formerly of Dayton, Ohio, and Lotta Madden have been engaged for the voice department of the American Institute of Applied Music, New York.

Francis Rogers will open his studio at 144 East Sixty-second street, New York, on October 1.

Isolde Menges has inaugurated "A Week's Festival of Free Music for Children," to take place next season in a suitable center in the State of New York.

John McCormack has been re-engaged by the Metropolitan Opera Company for the coming season.

Paul Althouse is booked for seventeen different dates during the month of October.

The successful season at Ravinia closed on Labor Day, September 2.

Winifred Christie, pianist, opens her season with a recital at Bangor, Me., on September 9.

On September 4, Elsie Lovell, the charming contralto, will be wedded to Lieutenant Ralph Herbert Hankin.

Inez Grieg, of New York City, is to wed Lieutenant Henry Albert Seiller, U. S. N.

Catherine A. Bamman, the New York manager, on September 1 will assume the general Eastern representation of the Ellison-White Musical Bureau of Portland, Ore.

Frederick Fradkin, the American violinist, has been appointed concertmaster of the Boston Symphony Orchestra.

The prize of \$1,000 offered by Mrs. Frederic Shurtleff Coolidge, of New York, for the best string quartet composition, was awarded to Tadeusz de Iarecki, of New York.

Fortune Gallo's San Carlo Opera season opened in New York Monday evening with great eclat.

Marie Tiffany, soprano, has left New York on a concert tour, which will keep her away until November 4.

Georges Longy, oboe soloist of the Boston Symphony Orchestra, and his daughter, Renée Longy, are back in Boston, after spending the past two months in France with Mrs. Longy.

John B. Schoeffel, who had been in the theatrical business for nearly sixty years, died on August 31.

Marcella Craft sang for the Minister from Uruguay at the charming little playhouse of Frank Vanderlip's estate at Scarborough, N. Y., on August 30.

Cleofonte Campanini has secured John Sullivan, the popular French tenor, for the coming season of the Chicago Opera Association.

J. H.

**WESTERN IMPRESARIOS
ARE OPTIMISTIC**

Clubs and Concert Managers Regard Music as the Fourth Necessity

That the musical situation is most encouraging throughout the country is vouched for by Harry W. Bell, representing the London Charlton Management on the road. Mr. Bell has just returned from a four months' tour which embraced most of the territory east of the Rockies, and is very enthusiastic over the improved conditions, and as this concludes Mr. Bell's twenty-sixth year of "seeing America first," his opinion is worthy of consideration.

In a talk with Mr. Bell recently, he says: "I have never found local managers, club committees and colleges more sanguine or more determined in their efforts to supply their patrons with the very best artists available, and seemingly with less regard to fees than ever before. In cities where 'courses' have been formed, and this is now becoming the general rule, I found them better balanced and stronger than for any previous season. And in most places an additional number has been added without advancing the cost of the course ticket to the subscriber. Increased patronage is the answer. This improved condition was especially noticeable in the middle Western and Western States, which certainly have a big lead in good music over the self styled 'cultured' East."

"In the smaller cities throughout Ohio, Indiana, Illinois, Iowa and Nebraska, cities of fifteen to fifty thousand inhabitants, where in times past the engaging of one celebrated artist at a cost of \$800 to \$1,000 was looked upon as a great adventure, especially by the executive committee of the local music club, they now have no hesitancy in contracting a complete series made up of at least five important numbers aggregating several thousand dollars, an amount that would have caused the sudden demise of the entire E. C. if tendered to them in the ante-bellum days, when music in these cities was considered a luxury only for the idle rich and the semi-intelligent student seeking a career."

"The most conclusive argument for present improved conditions is the fact that in many places where courses have been in vogue for a few years the public has been educated to the point where, in securing choice reservations, there exists an element of the 'survival of the fittest,' with the result that as soon as the series is announced there is a deluge of mail orders for choice locations, which, in many cases, is sufficient to cover the entire cost of the artist's guarantee, even before the names of the artists are announced. Take Wilkes-Barre and Reading, Pa. I visited these cities early in April, and was informed by Mr. Long and Mr. Haage, respectively managers in these progressive cities, that their courses had been completely sold by mail orders, and neither of them had as yet announced the artists. The evidence adduced by coming in contact with several such cities further convinces me that the bad musical town does not exist. 'There ain't no such animal.' They are like the Irishman's opinion of whiskey, 'There may be some better than others, but none is bad.' Some are injured by a surplus crop of local impresarios, who, inspired by observing the apparent success of the pioneer, jump his rightful claim, and buy any course offered them through lack of knowledge of what is best suited for their particular city. Then they get stung on the first number or the second, or both, cancel the balance of the series, and condemn the home town as a dead one."

"Some cities, with plenty of push and civic pride, combined with unusual interest in the cause of music, are able to 'carry on,' giving their public three or four excellent series of events, each under a different management. Still, it seems to me that some of these impresarios who are dabbling with the concert stuff could increase their incomes and enlarge their field of endeavor, and at the same time confer a manifold blessing to their fellow men, by avoiding the competition in the overworked city and seek new fields in some nearby smaller city where there is an abundance of virgin soil."

"Take Duluth, Minn. There are four healthy courses now under way there, and the season is still young. Would it not be better if one or two of these managers sought new fields in other nearby cities where there is a dearth of music?"

"Near the city above mentioned there is another prosperous, though smaller, city of about 30,000 souls, and others imported before the war. This city is a Gomorrah as far as music is concerned. I interviewed the manager of its leading music store on local music conditions. The result can perhaps be described best in his own vernacular: 'No, son (I'm exempt from the latest draft proclamation),

'this ain't much of a town for music. We haven't had any good talent here since the Hi Henry Minstrels with their silver cornet band in the fall of '06. Three years ago I tried to fetch a symphony orchestra from Minneapolis, but after working three weeks, I could only collect \$87, so had to write the manager that he needn't come unless he wanted to, and I guess he didn't want to, for they never showed up.' (Wendell Heighton, please note.) It seems to me that this would be a good city for some of these self styled philanthropic impresarios to do some real pioneer work in, and without doubt in a few years this city would be classed along with the Readings and Wilkes-Barres. Selah!"

"There is one great boon which I believe the war will bring to America, and that is the recognition of its own artists. I found in many places that the demand for American artists was imperative. Many clubs, some colleges and a few managers would sign contracts only for genuine native American talent. This is without doubt entirely due to patriotic sentiments, and may die out after peace has been declared; still it will give the American artist, who has been kept more or less in the background by the demand for foreign talent (because there was a 'ski' at the finish of an unpronounceable name), a chance to compete with the imported article, and perhaps—in another decade—the name of Jane Smith, of Kokomo, will have the same artistic significance as that of Mme. Dubinski, of Kiev."

Short Vacation for Dan Beddoe

Dan Beddoe, the noted Welsh tenor, has just returned from a five days' vacation—all this busy artist could man-

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age to take this summer, although he needed a rest very much after his long and strenuous season. Mr. Beddoe taught a large class during the entire summer, and also did a great deal of singing for the soldiers. He sang at a special performance at Columbia University on August 25. He also entertained the soldiers at Camp Upton in one of their big artists' concerts. Mr. Beddoe is engaged for many early concerts next season, and will also appear in a mixed vocal quartet, which was organized the latter part of last winter. September 14, Mr. Beddoe will entertain the soldiers at Camp Dix.

Neira Rieger to Teach at Knox School

Neira Rieger, who appeared at many important concerts the past season, is engaged for next year as the head of the vocal department at the Knox School in Tarrytown, N. Y. Mrs. Rieger will be very busy with her new duties and with the various concerts which have already been booked by her manager. She will fill a number of return dates in New York State and also take part in a great many charity affairs. During the last few weeks she has given her series for the entertainment of the soldiers in the camps.

Olive Kline to Appear for Red Cross

Olive Kline, who has donated her services on many occasions this past winter, will again appear at a Red Cross concert to be held next week at Lake George, N. Y., where she is spending the summer at her mother's bungalow. Louise Homer and Max Rosen are to appear on the same program.

Amparito Farrar Inspires Composer Chaloff

Amparito Farrar, the young American soprano, who has just gone to France under the auspices of the Y. M. C. A. to give recitals in the trenches, hospitals and "Y" buildings, has again been the inspiration of the young Russian pianist-composer, Julius Chaloff. Mr. Chaloff, whose "Tragic Overture" and "Album Leaf," the former an interesting instrumentation for orchestra and the latter for piano, are both well known, has written and dedicated three new songs—"Devotion," "Harvest Moon" and "Butterfly"—to the soprano, which she will sing at her New York recital in the fall.

Of Russian parentage, but American by birth, having been born in Boston, Mass., Mr. Chaloff has had a remarkable career for one so young. As a child he showed exceptional musical talent, and at the age of eleven entered the New England Conservatory of Music, studying piano with Alfred de Voto. He remained at this institution over six years, and at the age of seventeen he was graduated with high honors, being the youngest student to receive a diploma. During his last year he won the first Mason & Hamlin prize piano contest, the judges being George W. Chadwick, Charles Martin Loeffler and Dr. Max Fiedler.

Four years of Mr. Chaloff's education were spent in study on the Continent, where he continued his piano work with the Polish pianist, Ignatz Friedman, and composition and conducting with Hugo Kaun. In 1913, he made a remarkably successful debut with the Blüthner Orchestra in Berlin, and in 1915, two years later, he returned to America, duplicating this success at his Boston recital, where he received high praise at the hands of Louis C. Elson and other well known Boston critics.

It was while in Europe studying conducting that the young composer met Miss Farrar, who was singing there both in concert and in opera. After her first recital, given at the Hotel d'Iena, Mr. Chaloff was so inspired by the beauty of her voice and her delicate and artistic song interpretation that he went back to his studio immediately and composed two songs for her. Composer and singer met again a few months ago in Boston, and once more the young soprano inspired the pianist, who has written a series of three new songs for her. This is now in the



AMPARITO FARRAR, SOPRANO, AND JULIUS CHALOFF, COMPOSER, PIANIST AND CONDUCTOR.

publisher's hands and will be used extensively by Miss Farrar on her return from "Over There." Miss Farrar sailed nearly two weeks ago, and is expected in Paris shortly to begin her long list of concerts. Mr. Chaloff has just enlisted in the navy.

Fay Foster's War Activities

Few musicians are doing more war work than Fay Foster. She appears every week at some of the camps, and the audiences are always being electrified by "The Americans Come." The words carry an immense appeal to the eager boys who are preparing to go "Over There." Often they rise to their feet en masse, whistling, cheering, shouting, in fact, showing their enthusiasm in every possible manner.

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FREDERIC FRADKIN CONCERTMASTER OF BOSTON SYMPHONY ORCHESTRA

Succeeds Anton Witek at First Desk—Shuberts to Give Popular Priced Opera—
The Longys Return From France—Elsie Winsor Bird in Recital

Boston, Mass., September 1, 1918.

The president of the board of trustees of the Boston Symphony Orchestra, Judge Cabot, has announced that Frederic Fradkin, the young American violinist, had been engaged as concertmaster of the orchestra. It is considered fortunate for the orchestra and its patrons in Boston and elsewhere that the difficult problem of filling the first seat of the violin section has been successfully solved and that an American has been found for it. Besides being a native-born American, Mr. Fradkin has not only youth in his favor, but he is an artist of unusual gifts and achievements. Only twenty-six years old, he is the youngest man to occupy this most important post since Franz Kneisel came to Boston in 1885.

Mr. Fradkin will be remembered by the musical public of Boston as the violinist who was concertmaster of the Ballet Russe Orchestra and roused such enthusiasm with the various incidental solos he had to play during the two Boston engagements of that company. His career, though necessarily brief, is interesting.

He is, musically speaking, decidedly of the French school. Born in Troy, N. Y., of Russian parents, April 2, 1892, when he was five years old his father placed him under the tuition of Henry Schradieck. His next teacher was Max Bendix, for many years concertmaster of the Chicago Orchestra. In 1905, he went to Paris, where his first teachers were Remy and Joseph White, and in 1907 he entered the Conservatoire in the class of Professor Lefort. He received the first prize of the Conservatoire for violin playing in 1909, the jury being composed of Gabriel Fauré, Edouard Colonne, Paul Vidal, D'Ambrosio, Jacques Thibaud, Pierre Lalo, etc.

His first engagement was as concertmaster and soloist under Pannequin. The following year he was engaged by Louis Ganze as soloist in Monte Carlo, where he had a decided success. Then, feeling that he needed more work, he went to Brussels and studied with Ysaye. His important appearance in America was in Carnegie Hall, New York, January, 1911, when he was the last soloist to appear with the New York Philharmonic Orchestra under the late Gustav Mahler. Exceedingly laudatory notices followed his appearance. Mr. Finck in the New York Evening Post saying that in young Fradkin "the whole

world has an artist of the first order, whose playing will make an epoch in the history of famous violinists."

He went to London in the spring of 1911 and played under Landon Ronald. In 1912 he was engaged as concertmaster and soloist of the Wiener-Concert Verein, Vienna, where he had his usual success. He returned to this country in the fall of 1915, to be concertmaster and soloist of the orchestra organized for the Ballet Russe, and held this position during the life of that organization in this country. Mr. Fradkin plans to reach Boston toward the end of next month.

Shuberts to Give Popular Priced Opera

Announcement that the Shuberts have secured the San Carlo Grand Opera Company, now appearing in New York City, for a cycle of eight operas at the Boston Opera House beginning Monday, September 23, will interest music lovers. All who remember the voice of Marcella Craft, one time soloist at the Mother Church, will be pleased to learn that the soprano will come with the San Carloans to sing two of her favorite roles.

Elizabeth Amsden, the dramatic soprano, also well known in local opera circles, will be heard upon two occasions during the week, the first of which will be "Aida," wherein Salazar, the Spanish tenor, and Joseph Royer, French baritone, will participate.

The Longys Return from France

Georges Longy, oboe soloist of the Boston Symphony Orchestra, and his daughter, Renee Longy, are back in Boston after spending the past two months with Mrs. Longy, who has been in France since the beginning of the war. During their eventful stay, they visited the village of Abbeville, not far from Amiens. Mr. Longy has a summer home in Abbeville, and he found the town a mass of ruins, although his own house was still standing.

The Longys had a busy summer. The celebrated oboist spent part of the time playing in Paris with the orchestra directed by Walter Damrosch. The concert that took place at the Paris Conservatoire on Bastille Day was for the benefit of the Red Cross and the Y. M. C. A. and was patronized largely by Americans. Miss Longy, whose abilities as a pianist are well known, gave most of her time to the activities of allied organizations.

Elsie Winsor Bird Gives Recital for Y. M. C. A.

Elsie Winsor Bird, artist-pupil from the studio of Arthur Hubbard, gave a recital Friday evening, August 23, at East Jaffrey, N. H. The concert was very successful artistically, besides netting \$270, one-third of which was given to the K. of C., and two-thirds to the Y. M. C. A. COLES.

Lillia Snelling's Success at Chautauqua

The following press notices are excerpts from the Chautauqua Daily for August, and will give some idea of the

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LILLIA SNELLING.
The contralto soloist at Chautauqua, N. Y., during the month of August.

splendid success scored there by Lillia Snelling, who was the contralto soloist for that month:

Miss Lillia Snelling, who made her Chautauqua debut, is an exponent of the highest art in vocalism. She possesses a marvelous voice, sweet and alluring, with a wide range, and apparently, unlimited power. Her vocal organ is under superb control, and she made such a good impression with her pleasing personality, that the applause was insistent. "Surely her reception was flattering, and much merited. The number she sang was "When the Boys Come Home," by Speaks, with hand accompaniment."



WILLARD FLINT

The insert shows Willard Flint, the distinguished Boston bass and vocal instructor, in a characteristic pose as he watches the flight of his drive of 50 yards—or less. To judge from the picture, Mr. Flint enters into the game of golf as heartily as he does into his singing and pedagogical work.



WILLARD FLINT

In the above photograph, Mr. Flint is seen sitting on the piazza of his cottage at South Hyannis, on Vineyard Sound. The artist did not care to be "snapped," but he was willing to accommodate his daughter by helping to use up her films. Mr. Flint devotes the summer period to storing up energy for his arduous duties of the winter, and the season 1918-19 promises to be active.

"The Laird o' Cockpen," for baritone and contralto, was apparently greatly enjoyed by the assembly, for the applause was long and earnest at the conclusion of the number. The number is a fantastically humorous bit, and with Miss Snelling and Mr. Gallagher, master interpreters, singing it as they did yesterday, the effect could not be any different than it was, a thoroughly enjoyed duet. The words to this number were written by Lady Nairne, the author of the famous "I'm Wearin' awa', Jean."

In the third selection "Lewie Gordon," which is written for contralto, Miss Snelling, that admirable contralto, gave us a fine example of smooth singing, and it is easy for one to understand why she has become such a favorite in the leading concert halls, and recital rooms of America.

Miss Snelling was the intrinsic essence of dramatic impersonation in her solo, "Yet Clime They So Sadly," for nothing was left to imagination in her interpretation. A vision of the import of the text was so obvious through her skilful permeation of temperament, as to cause the audience to vary their moods with hers. This, of course, is a gift which is born and not acquired.

Miss Snelling did the introduction to the beautiful Page's Song, from "The Huguenots," with unusual flexibility, and smoothness, as well as the difficult song part which follows. The detached passages were so well indicated as to be obviously clear, even in the back of the Amphitheatre.

Miss Snelling is looking forward to a very busy season, as she already has numerous important bookings. Just now she is giving her entire time to Y. M. C. A. work and is singing extensively in the camps throughout New England.

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THE BYSTANDER

Letters from the Front

I'm afraid the Bystander is getting to be very "warry" in his column these days, but I don't know that there is anything better to be. I saw a letter from Mary Seiler the other day and there were so many interesting things in it, interestingly expressed, that I copied some of it out to print here. Mary (excuse the familiarity, please, dear Miss Seiler; I haven't even the pleasure of knowing you) plays the Irish harp and the piano a bit, too, I believe. I do know Grace Kerns, with whom she is teamed up, and if Mary is as good at her job as Grace is at hers, the boys certainly must be having one good time:

"Somewhere in France," Friday, June 21, 1918.

Although I have only been in France a month, it seems a hundred years in richness of experience and "thrills" galore! We had a smooth and uneventful voyage with no submarines in sight. On board were many Y. M. C. A. secretaries, Red Cross nurses, hospital units, and a great many soldiers and officers. During the voyage Miss Kerns and I gave nine concerts on the open decks for the soldiers. We went straight to Paris, where we stayed for a week signing papers, going through red tape and attending Y. M. C. A. lectures. At last all was finished and we were sent out to the front, where there has been some very keen fighting, but in a section which is fairly quiet at present. Here has unfolded the most wonderful experience of my life. We have given two and three concerts a day and have had the opportunity of meeting the most distinguished officers in the army. To say that we have been treated royally would be putting it mildly. The general of this Division is billeted in a magnificent old French chateau full of ancestral painting, rare tapestry, etc., close to the German lines. Here we dined with the general and his staff and had the honor of being the first American women to attend a war conference. We heard reports of activity all along the front, and a discussion of future operations which was indeed worth hearing.

The general has turned over to us his limousine and chauffeur for the period of our stay, and we drive out from our billet to the various Y. M. C. A. huts where we give our programs. Many of our concerts have been out of doors because it is impossible to get the crowds inside. Last night we played for some 2,000 men fresh from the trenches, who had not seen an American girl for over a year. They were so eager to get a look at us that they climbed trees for a vantage point! The demand for entertainment over here far exceeds the supply. The appeal of music seems to sink deeper than anything else. Grace Kerns, the girl who is traveling with me, is the soprano soloist at St. Bartholomew's Church in New York and has one of the most glorious voices I have ever heard. We open our program with a number of old ballads, Scotch, Irish and English—humorous and sentimental, which I accompany on the Irish harp. Harp solos follow and we end with a group of songs at the piano and usually get the men to sing with us.

The soldiers sing all the time, when they are going into the trenches and when they are coming out. In fact the wit and good humor of the American soldier are past belief. I have seen them marching in the pouring rain, soaking wet, covered with mud from head to heel, carrying seventy-five pounds of luggage—and singing gaily every step of the way. I expected when I got near the front to find a very tense and dramatic atmosphere. I was very much surprised at the casual, nonchalant manner in which they take the war game. They don't worry about the outcome over here. They are dead sure they are going to win, and they will.

Well, boys, when we were along the age of those youngsters over in France, I guess any of us would have done even more than climb a tree to catch sight of an American girl if we hadn't seen one for a year, eh? As I said, I don't know Mary, unfortunately, but Grace is easy to look at. But, joking aside, notice that "the demand for entertainment far exceeds the supply. The appeal of music seems to sink deeper than anything else." And read that last paragraph over twice. Written right out from the shoulder and tells a pretty good story, doesn't it?

* * * *

In fact, under the press of facing and writing facts, everybody turns into a good deal of a poet. On the infrequent occasions when I drift into the MUSICAL COURIER office, I used to chat sometimes with a small girl at one of the desks up near the front. Her name was Helen Fairbanks. It still is, as far as that goes, but she's a long ways away from that desk. Here is part of a letter of hers that I was shown the other day. It's just plain, straightforward English, but it stirred me all up to read it, and I hope it will stir you. The drama of it! The message of the great battle brought by the distant booming of the great guns and so gruesomely confirmed two days later by the long trains of wounded. The part I have copied



ELsie BAKER,

American contralto, is shown in one of the pictures in her new touring car, and she is achieving almost as great a reputation as a chauffeur as she has established as a singer. In the other snapshot Miss Baker is seen enjoying one of the many pleasures of the country with friends. The young singer is of the opinion that "all work and no play make Jack a dull boy."



out begins with the French national holiday, July 14, this year, and its celebration in Paris:

After the parade and lunch, Renée, Alice and I went to a wonderful meeting at the Théâtre de l'Opéra. We were very late and the girl usher took us way down in front and put us literally under the noses of all the distinguished gentlemen on the platform. The President of France was present and all the important members of the government. I enjoyed the singing and the earnestness of the whole proceeding.

That night about midnight, after I had put out my light, I opened my window and heard the sound of great guns very distinctly. I listened, expecting every minute to hear the alarm sounding for an air raid, for we frequently heard the guns before the alarm. After writing twenty minutes, I went to Renée's room and woke her. By that time we made up our minds that a great battle was going on. Until nearly two we waited and listened. Not only could we hear the guns, but the sky was frequently lit up as well. I fell asleep in my chair about two. The next day Big Bertha popped at us every once in a while, but Bertha has become somewhat of a bore, which must indeed be tolerated but which is considerable of a nuisance.

Monday I slept until late and after dinner went out to the hospital to see some of the boys whose welfare I was especially interested in. That was the last spare minute I have had until now, more than a week later. Tuesday night I never even went to bed. Wednesday night I had been in bed about an hour when we had an air raid and Renée spent fifteen minutes getting me waked up sufficiently to go down stairs. I didn't get back to bed until after one and got up again at 4:30. Thursday night I slept three hours and it was the same on Friday, Saturday and Sunday. Monday night of this week was better and Tuesday I had a good eight hours. The only trouble was that when I did get a good night's rest I would jump up about half a dozen times during the night, thinking my stretchers were lying all around me and I must help them.

I have been working at both the receiving stations, where our wonderful boys arrive from the front and at what they call evacuation stations from which they leave for the base hospitals. It has been a tremendous experience and one I wouldn't trade for anything. I'm a little surprised at myself at the amount of horror I can stand. I have helped hundreds of our boys, mostly by writing a card for them so that some dear one will not be worried at the sight of their name on the casualty list. It is our business to talk to the boys, cheer them up, write a note and otherwise aid in their mental relief.

There is so much to tell you, my pen fairly jumps all over itself and if I don't get this finished before another train of wounded comes in, there's no telling when it will be done.

The boys are wonderful. You never hear a groan unless a man is nearly out of his head, never a complaint. One boy I spoke to said, "Will they get me out of here pretty soon?" and after reassuring him, I went to find the doctor to see about his being moved at once, for he looked pretty bad to me. The doctor came and found he had been shot through the abdomen and was dying then. When the doctor asked him why he hadn't asked sooner to be moved, he said with the deepest smile, "Well, everybody is doing the best they can." Think of it—that is the spirit which fills them all. If I have found a man in pretty bad condition and told him that he would be one of the first cases, almost without exception he has replied, "Don't do that, there must be some chap worse off than I am." I tell you it makes me so proud of them and their spirit that words fail me. They are so thoughtful of another's comfort, always worried for fear the other fellow isn't being given everything. Theirs is the real spirit of Christ, and those of us who are trying to do a little something to aid them, must needs bow our heads in humble admiration. I only hope that when I get home, I shall be able to tell you some of my impressions for I have been unable to keep up my diary. I remember one chap, with

his head above his nose nothing but one bandage, saying, when I asked him if he was suffering much, "Oh, no, after I get my face washed I'm sure I'll feel all right." Another boy I had that same night was badly hurt, but he was so delighted to talk to an American girl, he didn't want to go away to the hospital.

And may the same strength be given my pen, if to it ever falls so worthy a subject as has been given her. That was just a letter to the folks at home, remember, with no thought of its being published. Greetings, Helen, if I'm able to get a copy of this paper through to you, and may God bless you in what you're doing. I've been saying "God bless you" all my life, just as a habit, but until a few months ago I never stopped to think what it really means.

BYRON HAGEL.

Fifteen Stars in Dudley Buck Flag

Dudley Buck, teacher of singing, who is spending the month of September at North Scituate, R. I., will reopen his New York studios on September 30. Mr. Buck's studio service flag now has reached the number of fifteen pupils—twelve men and three women, the majority being in service abroad. Of the twelve men, nine have officer's commissions. The latest pupil to add her star to Mr. Buck's flag is Elizabeth Cunningham, who has made a name for herself in the light opera field. Miss Cunningham will be situated in France.

Van den Berg Ill Again

Jose van den Berg, at one time a member of the Metropolitan Opera House Orchestra and a well known musical conductor, is again a patient in a hospital, this time Bellevue. The musician is seriously ill and in great need of assistance. He may be addressed: Surgical Ward, G. M., Bellevue Hospital, New York City.

The veteran conductor, Luigi Mancinelli, who was at the Metropolitan years ago, has been appointed by the Italian Ministry of Public Instruction to take the place of the late Arrigo Boito as a member of the Permanent Musical Commission.



FRIEDA HEMPEL,

Mermaid, farmerette and "golf cham-peen" all on a summer's day at Lake Placid. The Metropolitan soprano dives as she sings—with perfect pitch. When she gets to the home stretch on the golf links, she drives with forceful abandon. The middle picture introduces Jack and Jill, who were allowed to go up the hill because they are the prima donna's pet cotton-tail goats. Miss Hempel is now studying the new role which will mark her seventh season at the Metropolitan. A few concerts will be interspersed, and an extensive spring tour has been booked under her new management Winton & Livingston, Inc.

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Elizabeth Gutman Sings at Governor's Mansion

Governor and Mrs. Harrington threw open the doors of the Executive Mansion at Annapolis, Md., on the evening of July 30, to men in Uncle Sam's uniform, when they entertained the sailors from the ship Reina, Mercedes and Wasp at a dance. In addition to the dance, Elizabeth Gutman delighted in a group of songs, aided by George Gordon, tenor, while the sailors and their partners crowded the great ballroom. Miss Gutman's rendition of her own program, which consisted of songs by MacDowell and Brockway, concluding with the "Marseillaise," aroused such enthusiasm that she was forced to add "The Battle Hymn of the Republic" as an encore. The Naval Academy Band had already played "The Star Spangled Banner," as the signal for the end of the festivities, when a dramatic climax was given to the evening by Governor Harrington, who stepped forth into the middle of the ballroom, held up his hand, and said: "Stop; one more song!" Then Miss Gutman, already muffled in her wraps, returned to the house from Admiral Eberle's waiting car, and at the special request of the Governor, sang "The Long, Long Trail." The jackies, who were already leaving and were dispersed throughout the mansion, on the steps and on the lawn, joined in an impressive chorus.

Pittsfield Festival September 16, 17 and 18

Pittsfield, Mass., is to have its first music festival September 16, 17 and 18. South Mountain now has its music temple, which seats 500, and a cottage colony of musicians. The new music temple was erected on the southern slope by Mrs. Coolidge, the well known patroness of art and music. She not only has given her splendid executive ability to the organization of the music colony, but has formed a stringed trio known as the Elshuco. It was Mrs. Coolidge who offered a prize of \$1,000 to be paid to the musician whose string quartet should be adjudged best. The winner of this prize was announced in the last week's issue of the MUSICAL COURIER.

Mabel Beddoe Gives Patriotic Concert

Mabel Beddoe, the Canadian contralto, gave a concert at her beautiful summer home on Lake Muskoka, Canada, on August 17, for the prisoners of war bread fund. Those participating included Frank Blohrford, violin; Mary Morely, piano; Mabel Beddoe, contralto, and Harry Oliver

pupils, who have come to her from various parts of the country, one young lady, Joy Keck, having come all the way from Riverside, Cal. Miss Cottlow has followed her usual custom of devoting one day of each week to teaching. Her tame canaries and her garden have also claimed their share of attention, for Miss Cottlow is a true lover of nature.

Werrenrath to Beat Record

Reinald Werrenrath's coming season, according to present indications, prognosticates an even busier and more successful one than 1917-18, which surpassed in number of concerts and recitals any of his previous records.

The Worcester Festival of October 2 will be his first big appearance of the season. Here he will sing the part of Holofernes in George W. Chadwick's dramatic cantata "Judith," a part sung previously by the famous baritone, Campanari, and by Mr. Werrenrath himself with the Strawbridge & Clothier chorus in Philadelphia last year. It is fitting that two such well known Americans as Mme. Homer and Mr. Werrenrath should be chosen to sing this cantata written by an American at the very first All-American series to be given at Worcester, whose annual festivals now number sixty-one. This marks Mr. Werrenrath's fifth appearance there.

On October 4 the baritone will appear in Orange, N. J., with the All-American Quartet, and October 9 finds him in Brockton, Mass., in recital. A joint recital with Sophie Braslaw follows on October 18, two days before Mr. Werrenrath's first New York recital at Aeolian Hall, which will be on Sunday afternoon, October 20.

Numerous November dates will be announced later.

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Hirt, accompanist. The program opened with "O Canada" and closed with "God Save the King." At the opening strains of the latter a huge bonfire was lighted on the shore. The moonlight on the lake and many colored lights lighting up the spacious grounds made a charming setting for such an affair.

Dr. A. S. Vogt, the famous musical director of Toronto, says of the charming contralto:

I have had much pleasure in hearing Mabel Beddoe sing a representative selection of vocal compositions and was much impressed with the excellent resonant quality of her voice and the fine artistic character of her interpretation. Miss Beddoe's selections cover a wide range of song repertory. Whether in concert or recital work, or in oratorio, I feel confident that she would meet all requirements of any desirous of engaging artists to give concerts or recitals.

Augusta Cottlow's Summer Activities

Augusta Cottlow, the celebrated American pianist, is spending her first vacation in America at her summer home in Bronxville, N. Y. Besides preparing several interesting programs for the coming season, Miss Cottlow has been occupied in teaching a number of highly gifted



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Photo by B. F. Foley, N. Y.

MUSIC AT HUNTER COLLEGE

By I. M. P.

[Much of the material of this article is drawn from a general history of music at Hunter College by Dr. Henry T. Fleck, dean of the music department of the institution.—Author's Note.]

In no institution has greater progress been made toward placing music on a dignified basis than in Hunter College, New York. It is a fortunate thing that the faculty of Hunter College has not been so indifferent to the tendencies of modern progress as most college faculties. For centuries the rulers of educational destinies dictated a system imposing in its reduction of all departments of knowledge. Dissent was accounted sacrilege. The mandates of the dictators had to be accepted without question. Yet in no field of activity is there so great a conflict of aims and ideals, and in none is there greater need of calm study and of effort to understand all points of view, than in the question of education. The problem seems to have two roots—one utilitarian and the other cultural. Personally, I am a great believer in the cultural point of view, and firmly believe that all education should have its basis in the classics. This holds good not only in the general training, but also in music. Science declares that specialization in early years, in place of all round culture, is disastrous, both to the individual and to society. On the other hand, I believe we need more of that welding and blending of faculties and study without sacrificing the thoroughness of each. In the real setting of the historical studies—whether ancient or modern—not one can be crushed without weakening some of the others. Education cannot be created or artificially cultivated by a set of pedagogues in a college laboratory. It has to grow in free development. A mere formula treating each case after the same pattern must ever remain a failure. Learning is made up of the humanities in a new sense. Science, Literature, Art, Music, the Drama, are seeking naturally their proper material, and also their proper constituency in common life.

Art Knocks at the Door

Unfortunately, our institutions of learning were committed to an educational system based upon that of the monks of the past. Little or no attention was paid to anything outside of Latin and Greek by these inordinate admirers of antiquity, who, solely occupied in venerating past ages, were unable to respect the present or hope for the future. Locke speaks of the "learned ignorance" of men acquainted with literature, burdened with prejudices which their reading, instead of dissipating, has rendered more inveterate, swallowing, as they do, the absurdities as well as the wisdom of literature. Science and Art were practically unknown. Then came the splendid work done in our colleges through Science. As a result, the purely cultural subjects suffered. Now Art knocks at the door.

Heretofore, Art has been, and is today, still regarded too much as an amusement, as an exhibition of skill, as a means of attracting attention, and too little as a means of education. Music is a means of culture; it is one of the greatest factors in human civilization. Something higher than mere learning, than the ancient academic studies, is needed to advance the world. The philosophers of Greece had reached a high degree of learning, yet their wisdom failed to reach the masses. It was designed for scholars only, just like our educational system, and could not benefit the people. In Music, however, we find a subject of the deepest educational value, which is at the same time a companion of men.

Modern Methods in Music

Now, for the first time in the modern history of the musical world, modern methods are being brought to bear. Unfortunately, in no other sphere of activity have there obtained such lax policies, such supreme indifference to the future, as in the world of music. On the other hand, never before has there been such a deep and widespread interest in music, never before such a deep need of the satisfaction that music alone can give. This growing desire and love of Art is making itself felt in the schools. One feels a constant straining of the exceedingly limited and elementary work done, the unsatisfied desire of the young mind. And, in truth, this attitude, although unconscious, is an entirely justifiable one. Music, as taught in the higher grades of our schools today, is parallel in mental training and effort to the work in other subjects taken in the lowest grades. The student rarely ever goes beyond sight singing in its elementary forms, which involves a tremendous loss of time in singing up and down the scale, placing the music students on the same level as the child adding a single column of figures. Slowly but surely, however, music in the colleges is coming into its own. As an example, let me cite briefly the history of music at Hunter College.

Music Development at Hunter

Fifteen years ago, no student was expected to know more at graduation than the major and minor scales and rote singing. Now, at graduation, a student who has taken advantage of her wonderful opportunities, has not only knowledge of harmony and counterpoint, but has also done work in practical composition in the smaller forms, and has a good understanding of instrumentation. Besides this more or less theoretical knowledge, she has studied the history of music, has taken courses in the appreciation of the art, with special attention to opera scores, and has

had besides the opportunity of studying voice, piano and violin, in addition to the pedagogy of the subject. Indeed, a knowledge of piano playing is a prerequisite to the music course. And all this besides many concerts and lectures given at various times by well known artists. There are, indeed, about fifty courses in music, exclusive of the summer and evening sessions. Inclusive of the high school and training schools, there are some sixteen teachers who devote all of their time to music.

At the present time, there are over five hundred girls taking theory of music, elementary and advanced harmony; nearly ninety in the elementary and advanced counterpoint classes; and over six hundred in the voice culture classes, opera and lecture course, not including about three hundred in the history classes.

To be sure, a growth of this magnitude has not been the work of a day or year. The latest step, that of making music a major subject, has just been taken, putting the art where it belongs in line with all other collegiate subjects. And this brings me to a point upon which I feel very strongly. Music as a conservatory subject has absolutely no place in a college curriculum, but music as a means of mental training, as a sharp and keen weapon, ready for use in the future battle with life, deserves and must take a position of equal importance and related to the other subjects studied. Every subject looms large if viewed from the personal angle. To obtain its real standard of importance, we must judge of its value to the individual student. Music answers a double purpose; it has not only indubitable worth as pure mental training, but affords a superlative form as a vehicle for self expression, quite aside from the pleasure it gives the listener; its value as a cultural element, patriotic stimulus and other values too numerous to mention.

Hunter College has always been a radiating center from which came many movements of musical value to the school and public at large. The free concerts, the illustrated orchestral lectures, the high school choral organization, aside from a liberal musical education free to the students, are some of the things offered to the citizens as well as the students of New York. A new organization called the American Art Education Society has just been

organized and regularly incorporated. This puts additional duties upon the head of the music department, Dr. Henry T. Fleck, whose initiative and energy has opened the way for new movements, all of which contribute to the further success of music for the people. It is understood that he is seeking a talented young man to assist him in his work, thus offering an opportunity for experience in conducting a large symphonic orchestra as well as doing pedagogical work.

NEW TRIO FORMED

Willem Willeke Organizes the "Elshuco Trio"

At the coming Chamber Music Festival which is to be held at Pittsfield, Mass., on September 16, 17 and 18, a new chamber music trio will make its first public appearance, as already announced in the MUSICAL COURIER. The organization, which is known as the Elshuco Trio, came into existence through the efforts of Willem Willeke, for twelve years the cellist of the Kneisel Quartet. His associate artists are Richard Epstein, pianist, and Samuel Gardner, violinist.

By virtue of such a distinguished personnel, the trio naturally steps immediately into a prominent position among the really few chamber music bodies in the country. Individually each member has earned the high esteem of the concert public, and it seems scarcely necessary to say that collectively their work is sure to attain beautiful proportions. The Wolfsohn Musical Bureau is arranging several tours for the new ensemble organization.

Inez Greig to Wed Navy Officer

Mr. and Mrs. Alexander S. Greig, of New York City, have announced the engagement of their daughter, Inez Forman Greig, to Lieut. Henry Albert Seiller, U. S. N. Miss Greig studied singing for eight years in Italy under Ferdinand Guarino and Linda Brambilla, of La Scala, Milan. Since returning to New York, she has been engaged in war relief work.

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JOHN O'SULLIVAN, IRISH TENOR, JOINS CHICAGO OPERA FORCES

Charles Frederick Carlson Locates in Chicago—Frank Kryl Fined \$50 for Punching Albin Steindel—Campanini Back in Chicago—Fred Huntley in Recital—Other Musical News

Chicago, Ill., August 31, 1918.

When Anne Faulkner Oberndorfer, who is the Western representative of the National Bureau for the Advancement of Music, heard that there was to be a war exposition on the lake front, Chicago, she decided that music should be a visible as well as an audible part of the exhibit. What greater chance to impress on the minds of thousands of Americans the great part that music was taking in the winning of the war? As a result of Mrs. Oberndorfer's efforts, talking machines and player pianos were placed in ten of the exhibits, being especially featured in the work of the Y. M. C. A., the K. of C., Jewish Welfare, Y. M. C. A. Hostess Houses, Red Cross, Salvation Army and War Work Commission.

The music to be played by the instruments has been carefully chosen by Mrs. Oberndorfer, and in addition to the popular songs of the day the marches and folksongs of the Allies will be featured.

Poke at Albin Steindel Costs \$50

Frank Kryl, who has a son in the army in France with Pershing, and is a brother of Lieut. Bohumir Kryl, who is to the Army what Sousa is to the Navy of the United States, was fined \$50 by the trial board of the Chicago Federation of Musicians last Thursday, August 29, because he called Albin Steindel a pro-German and poked him while they were in the alley back of the Garrick Theatre.

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Mr. Steindel went to the trial board of the Federation of Musicians with a lawyer, and Kryl went to Mr. Clabaugh. Albin Steindel is a nephew of Bruno Steindel, of the Chicago Symphony Orchestra.

Irish Tenor Engaged for Chicago Opera Association

John O'Sullivan, the popular tenor, who for the last few years has been leading tenor at the Paris Grand Opera, has been secured by Cleofonte Campanini for the coming season. The Franco-Celtic celebrity will appear in Chicago, New York and Boston, and will probably make his debut as Arnold in Rossini's "William Tell." He also will sing Samson to the Delilah of Carolina Lazzari and the title role in Verdi's "Othello."

Charles Frederick Carlson Locates in Chicago

Charles Frederick Carlson, the American composer and teacher of singing, is now located in Chicago and will have charge of music at the new high school at Maywood. Mr. Carlson, who has composed a prodigious number of songs, many of which in the past two years have been sung by such artists as Percy Hemus, Christie Langhanen, Christine Miller and many others, will also open his private studios early in the season.

Sturkow-Ryder Plays for Mrs. Dunning and Teachers

Carrie Dunning and about thirty of her teachers' class from all over the United States attended the recital given at the Sturkow-Ryder studio, August 25. In addition to the numbers on the program, Mme. Sturkow-Ryder played her sparkling "Imps" and a gigue in G major by Scarlatti.

Among the guests of the afternoon were Edward Lang, of Pekin, China, connected with the English Mission, and Charles Lagourgue, the popular French clarinetist.

Campanini Back in Chicago

Cleofonte Campanini, general director of the Chicago Grand Opera Association, has just returned from his vacation, which, judging from his rejuvenated appearance, has done him a lot of good. Mr. Campanini is now ready to plunge with enthusiasm into his work.

Rudolph Reuter Plays for War Charities

Rudolph Reuter has played in his second concert at his summer home at Fish Creek, Wis., for war charities. The musicale netted over \$325, which sum was turned over to the local branch of the American Red Cross.

American Conservatory Notes

The new school year of 1918-1919 will begin Monday, September 9. Judging from present indications, the at-

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tendance will equal, if not surpass, that of the two previous years.

John J. Hattstaedt, president of the conservatory, has returned from the East and is very busy with the preparations for the coming season.

The new bulletin of the conservatory gives much interesting information relating to American Conservatory events. Among these are the results of last year's examinations, prize contests, recital programs given by the principal artists, engagements of graduates for teaching positions and recitals, the names of over ninety students and teachers on the roll of honor, and many other items of interest.

Clarence Loomis, a brilliant young pianist of the conservatory piano faculty, is in Camp Jackson, Columbia, S. C.

Just Chilson-Ohrman

The following notice appeared recently in one of Chicago's daily papers: "Mme. Chilson-Ohrman will be known in the future as Chilson-Ohrman. She believes that the 'Mme.' surrounds her with an atmosphere of frigidity."

Fred Huntley Appears in Recital at MacBurney Studios

Last Monday evening, August 26, Fred Huntley, baritone, accompanied by Alma Putnam and assisted by Mrs. F. J. Sucher, reader, gave a recital before the summer class pupils of Thomas N. MacBurney in his studios in the Fine Arts Building. Mr. Huntley sang "The Happy Lover," by Lane Wilson; the prologue from "Pagliacci"; a Handel aria, "Deep River," "Swing Low, Sweet Chariot," "The Little Town," "A Nipponese Sword Song" (Fay Foster), "Six Full Fathoms of Men," "Dinder Courtship," "Give a Man a Horse He Can Ride," and "Tally Ho."

RENE DEVRIES.

Elsie Lovell to Wed Army Officer

Announcement has been received by the MUSICAL COURIER of the marriage September 4 of Elsie Lovell, the charming young contralto, to Lieut. Ralph Herbert



ELSIE B. LOVELL,
Contralto.

Hankin, who is now stationed at Ft. Greble, R. I., with the dental corps. Miss Lovell is a product of the Soder-Hueck studios and has made a name for herself as a capable church and recital singer. She will continue her professional work in the concert field.

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FOSTER TO MANAGE RAYMOND ALLAN

Prominent New England Tenor to Be Heard Extensively in Oratorio and Concerts This Season

One of the latest acquisitions to New York musical life is Raymond Allan, the prominent young New England tenor, whose concert bookings for next season are in the hands of Kingsbury Foster, the well known New York manager.

For the present, Mr. Allan will continue to make Boston his headquarters, but he expects to spend a considerable portion of his time in the metropolis, coaching and preparing programs for an active season.

Mr. Allan was born in Massachusetts, and received his entire training in that State. He comes from a family of musicians, as both his mother and his father were singers. As a young man, his father conducted singing schools in Manchester and Peru, Vt., the family having resided in that State since before the Revolutionary War. Mr. Allan's sister is a talented violinist, and he has a brother who is organist at Trinity Church, Newport, R. I.

As a lad, Mr. Allan was a member of a boys' choir, where he received valuable training for later life. His first position as soloist was at Plymouth Church in Worcester, Mass.; from this he went to King's Chapel in Boston, where he remained for three years, finally succeeding Arthur Hackett as tenor soloist at the New Old South Church when the latter removed to New York City two years ago. In addition, Mr. Allan has been soloist for four years at Temple Adath Israel, also in Boston.

Mr. Allan was formerly a member of the Apollo Male Quartet, the best known organization of that character in New England, and in this capacity he has sung extensively throughout most of the Eastern States. Mr. Allan, however, is best known as a solo singer. He has twice appeared with the St. Cecilia Society, of Boston, and in the



Photo by Caro.

RAYMOND ALLAN,

The prominent young New England tenor, who has just gone under the management of Kingsbury Foster.

course of the past few years he has sung with most of the better known choral societies of New England. Since the United States entered the war, Mr. Allan has been devoting a large part of his time to war work, appearing frequently for the Y. M. C. A., the Red Cross, and other similar institutions. Notable among these activities have been his many appearances at Camp Devens, Mass., where he is a favorite with the boys.

Mr. Allan has been spending the summer with his family at Beverly, where he has managed to have a delightful vacation, in addition to putting in a great deal of work in preparation for next season. He has also been coaching at intervals at the Boston and New York studios of Arthur Wilson, and under the able tuition of this well known instructor he has accomplished some very valuable work.

Mr. Allan's voice is a pure lyric tenor of unusually sweet and resonant quality. He is a polished singer, and as interpreter shows unusual ability. A feature of his singing in any language is always his diction, which is very nearly perfect. As a church soloist, a concert singer and an oratorio artist, Mr. Allan is unquestionably a very welcome addition to the ranks of the profession, and one destined, undoubtedly, to be popular with music lovers everywhere.

Fanning Believes in "Eat and Grow Thin"

Cecil Fanning, the baritone, though of average height, has always had a real foe to fight—a tendency toward rotundity. Through the exercise of will power and adherence to strict programs, he has so far kept that enemy in abeyance.

Within the last year he has taken off exactly twenty-two pounds. When asked, not long ago, how he had achieved this miracle, he said: "By taking plenty of exercise and watching my diet. I have taken up the rules laid down in that popular and valuable volume, 'Eat and Grow Thin,' and have been able to attain the enviable results promised by the author. Last summer (the summer of 1917) I exercised daily in the gymnasium at Santa Barbara, Cal., and, though I haven't been able to keep up

MUSICAL COURIER

that routine this summer, I have had other activities which had the same general effect."

Mr. Fanning has been at his home in Columbus, Ohio, practically all of the summer, and has devoted four afternoons a week to the direction of concerts for the War Camp Community Service and the planning of community sings for soldiers and civilians. Besides this, he has given thirty lessons a week to the class that he always finds eagerly awaiting him on his return home from his tours.

Mr. Fanning leaves for the Far West, September 6, for an extensive tour under the management of Laurence A. Lambert. H. B. Turpin will accompany Mr. Fanning.

Fitziu-Ysaye Recital, September 8

Eugen Ysaye, the celebrated Belgian violinist, and Anna Fitziu will appear at a joint recital at the New York Hippodrome, Sunday afternoon, September 8. The program will be as follows: Fantasie appassionata (Vieuxtemps), Eugen Ysaye; concerto for violin, No. 22, in A minor (J. B. Viotti, cadenzas by Ysaye), Eugen Ysaye; aria, "Ritorna Vincitor," from "Aida" (Verdi), Anna Fitziu; sonate, op. 47, in A major, for violin and piano (L. van Beethoven), Eugen Ysaye and Robert Gillard; "Bird of the Wilderness" (Edward Horsman), "Inter Nos" (Alexander MacFadyen), "A Little Word" (Arthur Voothis), Anna Fitziu; "Havanaise" (Saint-Saëns), polonaise in A major (Wieniawski), Eugen Ysaye. Robert Gillard will accompany Mr. Ysaye, and Emil Polak, Miss Fitziu.

Rialto and Rivoli Music

At the Rivoli Theatre, New York, the orchestra, Erno Rapee conducting, is playing the "Dance of the Hours," from "La Gioconda," by Ponchielli, this week, and selections from Kalman's tuneful "Miss Springtime." Greek Evans, baritone, and Helena Morrill are the soloists.

At the Rialto, selections from "Francesca da Rimini," by Zandonai, are being played by the orchestra this week, Hugo Riesenfeld conducting, and excerpts from "Very Good, Eddie," as the lighter numbers. Gladys Rice, soprano, and Desere la Salle, baritone, are the singers.

Catharine A. Bamman to Be General Eastern Representative for Ellison-White Concert Interests

In conjunction with her activities for her own distinctive list of concert artists, Catharine A. Bamman, manager, of 35 West Thirty-ninth street, New York, on September 1 will assume the general Eastern representation of the Ellison-White Musical Bureau of Portland, Ore. Laurence A. Lambert, the general manager of the Western firm, consummated this engagement and many other important ones while on a recent visit to New York, his second in six months.

The Ellison-White Musical Bureau is an outgrowth of the very extensive Chautauqua and Lyceum interests operated under this name. It has during the short span of its existence, under the spur of Mr. Lambert's enthusiasm and vision, done some remarkable things in the way of opening up really remote territory in this country and the Canadian Northwest, to the legitimate concert attractions, not to mention courses of the most prominent artists in the large cities of the West. Also he is a vital force in La Scala, which boasts singers of the first operatic order.

Marcella Craft Sings for Uruguay Minister

Marcella Craft received a request from Frank Vanderlip, president of the National City Bank, to sing a program in his charming little playhouse which he has built on his estate at Scarborough, N. Y., on Friday evening, August 30. Upon that occasion Mr. Vanderlip entertained the Minister from Uruguay at dinner, after which official war pictures were shown. Miss Craft's program included Seneca Pierce's "The Little Town" (Belgium, 1914), "The Americans Come," by Fay Foster; an aria from Puccini's "La Bohème" and "In Quelle Trine," from his "Manon." Miss Craft also sang "A Song of Provence," by d'Ozanne; "Butterflies," by Linn Seiler; "My Love Is a Muleteer," by di Nogero, and "A Million Little Diamonds," by Oscar Schmittke.

It Was Bound to Come! A Song for All the People 100,000,000 People Singing Land of Mine

will solidify and cement the sentiment of the country! Any mass meeting, convention, Patriotic Church Service, Liberty Loan or Red Cross meeting, etc., can sing the refrain of "Land of Mine" after hearing it once. Read the highest Chicago authorities on this popular song

Chicago Mendelssohn Club Concert, Orchestra Hall

Frederick Donaghey in the Chicago Tribune: Another novelty was "Land of Mine" . . . went over with a smash. The men in the cantonments and the navy schools will soon be singing it.

Karlton Hackett in the Chicago Evening Post: James G. MacDermid set a patriotic poem . . . with a swing to the rhythm and a telling refrain that caught the feeling of the people . . . had to be repeated.

Felix Borowski in the Chicago Herald: . . . The public soul was stirred less . . . than by the rousing lyrics about war and the brave boys. . . . Thus the "hits" of the evening were made by . . . and Mr. MacDermid's "Land of Mine."

My Dear Mr. MacDermid:

No sooner had I clapped eyes on your song "Land of Mine," than I realized its far-reaching bigness. It's a bully song, words and music, having all the essentials to make of it a great "go." You, yourself, must have realized this when you heard the wonderful acclaim given it by our Mendelssohn audience.

Yours sincerely,

(Signed) HARRISON M. WILD,
Conductor Chicago Mendelssohn and Apollo Clubs.

Herman Devries in the Chicago American: The chorus found their greatest success with . . . and James G. MacDermid's "Land of Mine," both of which had to be repeated.

Edward C. Moore in the Chicago Journal: . . . Those best received by the audience were . . . and James G. MacDermid's "Land of Mine," . . . a good melody and a stirring rhythm. It received an encore and it deserved it.

Henrietta Weber in the Chicago Examiner: The most stirring of the patriotic numbers were . . . and "Land of Mine" in the setting of James MacDermid to a poem by Wilbur Nesbit.

LAND OF MINE (Words by Wilbur D. Nesbit and Music by James G. MacDermid) is published as a solo, 30c; octavo for mixed, men's and women's voices, 10c; School edition, two or three parts, 10c; also for band and orchestra.

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HONORS GODOWSKY

Gives Reception and Banquet for World Renowned Pianist—Chamber Music in Prison—Also for Red Cross Benefit—Vecki to Go to New York—Conradi Returns from Walking

Trip—Brevities
San Francisco, Cal., August 24, 1918.

The San Francisco M. T. A., on Saturday evening, August 17, gave a reception and banquet in honor of the visiting world renowned pianist, teacher and composer, Leopold Godowsky. About 150 guests gathered at the Hotel Whitcomb to pay tribute to the famous pedagogue.

President Georg Kruger requested the singing of the National Anthem under the able leadership of the director of public schools, Estelle Carpenter, and in his welcome to Mr. Godowsky paid high tribute to the genius who honored the society with his presence. Mr. Kruger, by the way, has demonstrated his business ability in his upbuilding of the association during his succeeding terms and is a veritable live wire.

Henry Pasmore was a felicitous toastmaster. His reminiscences were so apropos that all were quite as interested in his presentations as in the speeches that followed.

Mr. Godowsky ran his eye over the expectant guests, when he responded to a toast, with a boyish look and one of genial camaraderie. After some slight shafts sent to his friend and admirer, Alfred Hertz, he playfully asked those present which he should do, "play or talk." They unanimously and vociferously cried out, "Both!"

Mr. Hertz, in his genial way, assumed a feeling of embarrassment and regret, which he frankly attributed to a request of Mr. Godowsky's early in the day, e. g., to make his speech of the smallest dimensions. In return for this slight, he had resolved (as a bit of surprise) to say something disparaging of the great artist, and proceeded to state with great seriousness and as an impressive fact arrived at by close experience, that Mr. Godowsky was "the poorest player—of poker he had ever known."

Marie Withrow in her remarks likened the master-artist, Godowsky, to a mighty pine tree set on a hill.

Mr. Nunan rose (after a brief but most expressive and affectionate eulogy by the toastmaster) with a stolid and most impassive manner that did not prepare the company for what followed. He related with wit, bright sarcasm and keen sallies, his own opinion of his own success. Storms of applause interrupted his portrayal of his position as critic and as teacher. He modestly announced himself as a teacher of voice and that he was a virtuoso on all

the instruments of the orchestra, the piano, organ, etc., and while there might be a few he could not manipulate, still he could teach them.

Mr. Brown, critic for the Examiner, responded to "The critic's relation with the artist" with some illuminating remarks and a confession of change of heart in his own attitude. Mr. Brown stated that critics were divided into two factions: one believing the critic should not know the artist personally or his work would be prejudiced, the other that the critic must become acquainted with the artist to do him full justice.

Edwin Lemare voiced heartfelt gratitude to Mr. Godowsky for the great impetus his name and work are giving to the musical world.

Sir Henry Heyman sent a telegram from Lake Tahoe, read by Mrs. Kellar-Fox, with greetings to the great master.

Mr. Godowsky and Mr. Kruger played some of the first series of the guest's compositions, "The Miniatures"; Mr. Godowsky and Mr. Seligman the second series.

Florence Smart was chairman of the arrangement committee; Estelle Carpenter, of the publicity, and Mme. Tojetti, of the reception.

Chamber Music in the Prison

The San Francisco Chamber Music Society attempted the experiment last week of playing for the entertainment of the military prisoners at the Disciplinary Barracks at Alcatraz Island. Mr. Hecht invited Brown, of the Examiner, and Patterson, of the MUSICAL COURIER, to be present. Our acceptance of this invitation looked for a while as if it would be doubtful when a watchful sentinel poked his gun in our faces and ordered us to halt. We halted. We thought, the appointed time being past, that we had been forgotten, but pretty soon along came Mr. Hecht and the other members of the Chamber Music Society, only to be halted in their turn. Miss Sinsimer, we learned later, had given the passes to the sentry just before the change of watch, and the new sentry knew nothing about it. However, another member of the military who happened to be there volunteered to escort us to the dock, and there we found our passes.

Alcatraz is an island in the middle of the bay. It is reached by a private military tug in a few minutes. A stage drawn by very disreputable looking mules meets visitors at the landing dock and drives them up the hill to the prison, of which I regret that at this time it would be improper to give any description.

There are many prisoners there. They seemed cheerful, and they certainly gave every evidence of enjoying the music. They especially appreciated "Molly on the Shore," the humor of which they immediately grasped. Mr. Hecht

and his associates—Persinger, Ford, Firestone and Britt—played a miscellaneous program of short pieces from classical composers, some with flute, some for the strings alone.

Some songs were given by Mr. and Mrs. George Washington Piner, tenor and soprano, pupils of Jean and Edward de Reszke.

In order that the members of the Chamber Music Society should catch their boat for Sausalito, whence they drive to their summer residence at Woodacre, we were provided with a very wobbly little gas launch to take us the long way across the bay to the ferry slip. We missed the boat, but the ride over the moonlit bay was a joy.

A Red Cross Benefit

The same society was heard in a more social way at a Red Cross benefit at the Lagunitas Country Club on the 23d. The entire receipts of this concert, without any reduction for expenses, went to the Red Cross. The sum is said to be large. The program was: Suite, Bourgault-Ducoudray; largo, Handel; minuet, Boccherini; polka, Sokolow; melody, Bull-Firestone; serenade, Haydn; rondo, Mozart; Italian Serenade, Wolf; "Traumerei," Schumann; "Moment Musicale," Schubert; "Orienteale," Glazounoff.

Vecki Goes to New York

Marion Vecki, baritone, will leave this city for New York some time next month. Mr. Vecki is now closing up his affairs here preparatory to leaving. He plans to do concert work in the East. He is a pupil of Leandro Campanari, and has a voice of beautiful character which he uses in a most finished manner. His artistic merit is worthy of a larger field than San Francisco offers, and that is his chief reason for entering the New York concert field. His plans, however, are entirely indefinite and will depend upon circumstances.

Conradi Returns from Walking Trip

Arthur Conradi has returned from his vacation. He went on a walking trip, being unable to raise car fare at war rates, and walked a thousand miles or so, enlarging his capacity as a teacher by experimenting with his pedagogical theories on the donkey that carries his fodder. He returns refreshed, to say nothing of the donkey, and starts work with a large class, as usual. He is one of the most sought after violin teachers here. Next week, examinations are to be held for the Conradi Free Scholarship, details of which were given in this place some time ago.

Brevities

Alma Voedisch, manageress for Theodore Spiering and many other artists, is here for a visit both for business

PACIFIC COAST DIRECTORY

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and pleasure. She is optimistic in the extreme and says that she cannot see that the war has so far cut into her business to any appreciable extent. It is rumored that Spiering may be a soloist with the Hertz Symphony next winter.

It is also rumored that Godowsky may play with the symphony; also Casals. Let us hope so. The difficulty is simply that the Cort Theatre has a small seating capacity and that the entire available space is sold out for the season. Thus the cost of a soloist is a dead weight on the resources of the society without any possibility of financial benefit, as there are no tickets to be sold. Still, a way may be found.

Godowsky left here yesterday for Portland, where he gives his month of master class instruction under the auspices of the Ellison-White Musical Bureau. Mrs. Godowsky remains here.

An attractive half hour of music was given at the Palace of Fine Arts on Sunday, the 18th, by Otto Rauhut, violin; Edna Horan, violin; Mrs. E. E. Young, piano, and Claire Harrington, soprano. A Bach concerto and a set of pieces by Godard for two violins were given, and Miss Harrington sang a group of songs. It is a pity that these attractive concerts, which are given every Sunday afternoon, are not more widely advertised and better attended.

Loisa Patterson-Wessith announces a recital at the Colonial ballroom of the St. Francis Hotel on October 1. She will be accompanied by Mrs. Hughes. Her program is not yet ready for publication. This event is the opening of the concert season and is looked forward to with great interest.

The Pacific Musical Society plans a busy season, beginning with a concert by Constance Alexander and the Shavisch Trio on September 26 and continuing throughout the winter.

George Bowden, tenor, formerly lecturer at the University of California, is here for a visit.

Laurence Phillip, an Australian pianist, has just come here with the intention of making his permanent home in this city.

Ada Clement, noted teacher and head of the Clement School of Piano Playing, gave a reception in honor of Leopold Godowsky on August 21. F. P.

MANY BAND CONCERTS FOR OAKLAND

Municipal, Army and Navy, Marine, and Union Iron Works Bands Play—Greek Theatre Director, William Dallam Armes, Passes Away

The program for the regular Sunday afternoon concert on the 18th by the Municipal Band, under the direction of Paul Steinendorff, included, among other numbers, Meyerbeer's "Benediction of the Poignards," from "Les Huguenots"; Weber's overture, "Oberon"; Waldteufel's "Estudiantina"; selections from Jacobowski's "Erminie," and Gounod's "Grand March" from "The Queen of Sheba." On this occasion, Jack Stewart, baritone, was the soloist. Every Sunday these concerts attract several thousands of persons to Lakeside Park.

Death of Greek Theatre Director at Berkeley

The death on Sunday, August 18, of William Dallam Armes, associate professor American literature at the University of California, has brought sorrow not only to his associates in the faculty and to the alumni of the university, but to a host of friends in literary, dramatic and musical circles. Death was caused by heart trouble, from which Professor Armes suffered for many years. His was the guiding hand that made the Greek Theatre of historic significance in the annals of drama and of music. The revivals of classic Greek drama by Margaret Anglin, the Shakespearean productions by the Ben Greet Players, Maude Adams, Forbes Robertson and Robert Mantell, the presentation of "Phédre" by Sarah Bernhardt, symphony concerts and a great many other artistic events, owed their inspiration to Professor Armes. As head of the music and dramatic committee, he was in touch with the foremost men and women connected with the arts in this country.

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MUSICAL COURIER

try. Having direct charge of the great outdoor stage and auditorium, he recognized the possibilities of the theatre, which, through his initiative, became the scene of events that have been chronicled not only in this country but abroad. Professor Armes was born in Oakland, fifty-eight years ago. He was a well known member of the Oakland Athenian-Nile Club and of the San Francisco Bohemian Club, besides several others. He will be greatly missed.

Band Concerts

The formal opening of the dancing pavilion and general addition to the Defenders' clubhouse consisted of a two days' celebration on August 17 and 18. Hundreds of sailors and soldiers from various army camps and training stations attended. On Saturday a concert was given by the celebrated United States Marine Corps Band, of Mare Island, and on Sunday the Naval Training Station Band, of Yerba Buena, gave a program.

Army and Navy Band Contests for Land and Industrial Exposition

The Pacific Coast Land and Industrial Exposition is now under rapid construction on 200,000 square feet of the Municipal Auditorium grounds, and will be formally opened on September 9 by the Native Sons and Daughters of the Golden West. Many organizations are officially participating. A stadium, to hold 5,000 persons, is being erected, and army and navy band contests will be a prominent feature of the many attractions.

Shipbuilders' Band Plays at T and D Theatre

From Wednesday to Saturday of this week the popular Union Iron Works Band of the Bethlehem Shipbuilding Corporation is playing at the T and D Theatre. The band numbers about forty pieces and is composed of shipbuilders exclusively. This band is becoming prominently identified with Oakland's musical organizations, having been formed two years ago. Among the chief soloists may be numbered Edward Dyas, cornet; Edward Burk, trombone, and Manuel Mederios, tuba.

Notes

Alma Berglund Winchester, voice coach and soprano soloist of the First Congregational Church, spent a delightful vacation at Lake Tahoe.

The Marine Quartet sang at the T and D Theatre every afternoon and evening during last week. Rudy Wiedoeft, famous saxophonist, also gave selections, and Jack la Follette sang character songs.

Nearly 2,000 persons heard the United States Marine Corps Vaudevillians recently in the Municipal Opera House. This show was designed to raise funds for more band instruments for the corps.

After ten weeks' vacation, the large chorus choir of the First Congregational Church resumed work on August 18. Rev. Charles R. Brown, D. D., preached in the evening to a congregation of 1,600, when the choir sang Mozart's "Glorious Is Thy Name" and Gounod's dramatic anthem, "By Babylon's Wave," under the direction of Eugene Blanchard.

Ray Youngman, vocal instructor, arranged the musical program for the Sunday evening meeting of the Sons and Daughters of Washington at Chabot Hall on August 18. John W. McKenzie, director of the organization's chorus, led the singing.

The music at St. Mary's Catholic Church for the 11 o'clock service on August 18 was rendered by St. Mary's Conservatory choir, directed by Norman P. Wilkie, when Durand's mass in D was sung. J. D. Thomas sang Rosewig's "Ave Maria" during the offertory. E. A. T.

Rebecca Clarke and May Mukle for Honolulu

Rebecca Clarke, the well known English viola soloist, and May Mukle, the equally well known English cellist, have been engaged for a series of ten concerts in Honolulu. The young artists will sail October 1 for the Hawaiian Islands and remain there for the early part of the coming winter. Miss Clarke was looking forward to a very busy season in New York, but this engagement was presented in so tempting a manner that she decided to accept it. The concerts, which are backed by all the leading citizens of Honolulu, will include both solo and ensemble numbers.

Miss Clarke expects to return to the United States in the early spring, and will then make a concert tour of the Pacific Coast, appearing as soloist and in ensemble numbers with Miss Mukle.

During the summer months Misses Clarke and Mukle have given a number of concerts for the benefit of the Red Cross and other charities, which have netted so far \$4,000. Before their departure for Honolulu, they expect to increase this sum to \$5,000.

Bar Harbor Concert for A. F. M. F.

To extend the work of the American Friends of Musicians in France, of which Walter Damrosch is president, a concert was given last week at Bar Harbor, Me., by Ossip Gabrilowitsch and Harold Bauer, pianists, who donated their services. Other concerts in Bar Harbor and vicinity for the benefit of the society have been given by Marcia van Dresser, Carlos Salzedo, Ethel Cave-Cole, George Harris, Jr., and others.

May Peterson Sings for Overseas Boys

May Peterson, soprano of the Metropolitan Opera Company, was the soloist at a concert given at Aeolian Hall last week for the members of the overseas contingent of the Y. M. C. A. about to leave for France. It was a particular pleasure for Miss Peterson to sing for these men, as two of her brothers are with the colors, one already "over there" and the other on the way over.

Muzio as Tosca

The Chicago Tribune says of Claudia Muzio's Tosca, heard again at Ravinia Park recently: "Miss Muzio last night repeated her striking impersonation of Tosca in Ravinia Park, where the season is in its seventh week. She is so good in the role that she will remain in the memory of even those who have heard and seen the long list of other Toscas, beginning with Ternina, in the American annals of Puccini's opera."

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REVIEW OF NEW MUSIC

OREGON CONSERVATORY OF MUSIC, PORTLAND

"Sail on Victorious," L. H. Hurlburt-Edwards

Patriotism runs at high tide out west where this Oregon song had its origin. Columbus crossed the Atlantic and started the New World, and now that "the great U. S." as the song so designates this nation, has reached heights of freedom never before attempted, the "ships of Sam" are crossing the Atlantic to end the "reign of monarchy" and bring the old world up to the present level of democracy.

"The law of light hath 'round 'Sam' shed
A rainbow to protect his head."

claims the poet, J. H. Edwards, and the composer, wafted heavenward on the self-same burst of lyrical inspiration, has sought the help of music to enhance the poet's beautiful phrase. The cover is decorated with the faces of twenty-seven presidents of the United States, and the song is called "A Shorthand History of the U. S. A."

J. FISCHER & BROTHER, NEW YORK

"The Americans Come," Fay Foster

This song is now being used by the following grand opera singers, according to the published statement of the authors: Paul Althouse, David Bispham, Eleanor de Cisneros, Marcella Craft, Vernon D'Arnaud, Rafael Diaz, Florence Easton, Mary Jordan, Margaret Keyes, Arthur Middleton, Lucien Muratore, Marie Rappold, Vernon Stiles, Marie Sundelius, Yvonne de Treville, Reinhard Wernrath. The united testimony of so many artists is of more value than the cold print of a reviewer's column, and nothing further need be said.

M. WITMARK & SONS, NEW YORK
"Values," Frederick W. Vanderpool

The sub-title of this passionate song is "Another Hour With Thee." Jessie Rittenhouse wrote the lyric, and Frederick W. Vanderpool has composed some of his best music for it. This composer has already several successes to his credit, and there is no reason why "Values" should not become as popular as any good song of this class. It really belongs on recital programs.

WHITE-SMITH MUSIC PUBLISHING
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"The Glow of Spring," Benjamin F. Runge

There is a delightful freshness and animation in the music of this song which would make it worthy to be called a spring song if there were no words to indicate the sentiment. The accompaniment is not as easy as the average amateur would like it to be, but it is by no means a difficult piano solo with a vocal annex, as some of the experiments in song are.

G. SCHIRMER, NEW YORK
"Aural Harmony," Franklin W. Robinson

This is a volume of about 200 pages devoted to the study of harmony by means of the ear rather than by exercises on paper exclusively. Says the author:

Tones in music are never listened to as isolated tones (in other words, as unrelated tones); they are always degrees of a scale, of a melody, or of a chord. A chord is not discerned by hearing all the single tones of which it is composed, but is heard in the ensemble as an entity built up upon a root-tone in a succession of thirds and related to the scale, of which it is a servant. The great fallacy in the use of the ear in music is the tendency to train it to hear isolated tones and isolated chords.

Music is tonal relationship built upon two laws:
(1) A basic law, namely, the harmonic law;
(2) A law derived from the harmonic law, namely, the melodic law.

Upon these two laws depend all the tonal relationships possible in music.

In the training of the ear in music, the tonal relationships determining the harmonic law, being basic, are discerned first; the tonal relationships determining the melodic law, being dependent upon the harmonic law, are discerned next.

The psychological side of the study of aural harmony should be presented along with every phase of the subject as it is unfolded. It enters into the understanding of melody. Intervals must be aurally determined by the characteristic qualities which they possess; for example, the brightness of the major third versus the somberness of the minor third; the static quality of a consonance versus the dynamic quality of a dissonance; the natural purity and strength of the diatonic chord versus the artificial emotional quality of the chromatic chord.

The author is unquestionably right, as all experienced teachers of harmony will agree. Those who have had the task of making harmony clear to minds of pupils who had no ear training and who could not tell a major from a minor interval or a tonic from a dominant seventh, will appreciate the value of aural harmony training.

The psychological phase of the subject of harmony is therefore the natural resultant phase of the whole work; it develops the power of the mind to think through to a conclusion (therefore to a purposeful use) concerning all the phenomena of tonal relationships employed in music. Goethe once said, "We name everything under the sun, but know so little about anything." In order that the student of aural theory shall not at the end of his study become classified as one of those who can name all the scale-degrees, intervals and chords and still know nothing about them, it is sincerely hoped that this all-important phase of aural theory will be vigorously sought out and absorbed.

The best review possible of this new book is to quote from the preface again:

The psychological aspect of aural harmony is therefore the side that gathers all the subject-matter, acoustically built and physiologically discerned, and strives to make its use a purposeful use by reflecting upon the emotional aspects of musical phenomena and making thereby a language out of music; for example, a chromatic chord may be very beautiful and still be entirely inadequate to represent the subtle emotional meaning which is required of it.

It would therefore seem imperative that all scales, melodies, and chords (diatonic and chromatic), which, roughly speaking, is the subject-matter concerned in aural harmony, should be discussed with regard to their meaning in order that their use may become purposeful and filled with sense.

There are far too many new works on harmony published, works which are merely a rehash of the works which have preceded them for a century or more.

It is pleasant to see an author do something really new

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—a pianist of unusual skill and dexterity.—Boston Transcript, November 8, 1916.
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Those who go to Miss Straus' studio will have the benefit of her help and knowledge, and she will not only suggest music to suit their various and individual needs, but, being a competent pianist and teacher, will also play these compositions. Miss Straus has helped to prepare programs for many well known artists, having made an exhaustive study of program making and for many years delved deeply into old collections and manuscripts no longer available.

Miss Straus also has planned the best kind of propaganda for the many excellent American, British and foreign composers little known but of excellent value, by showing the people what they have done, as she has found many beautiful things that have hitherto been neglected. All this will be rectified through the Bureau of Musical Service and Miss Straus' tireless efforts to help enrich the variety of musical literature now in use.

It is interesting to note that although remarkably familiar with foreign musical literature, art and training,

UNSOLICITED REMARKS ABOUT

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Program Making

I am sometimes inclined to wonder at the lack of self-knowledge so often displayed by musicians in the selection of their programs. They seem to choose their material with one eye fixed so firmly upon the public that they are not always conscious of what the other eye is doing; and in their efforts to secure novelty and popular appeal, overlook the most important factor: themselves. This is why, perhaps, the average program means no more than a publisher's catalogue when printed, and little more than an audible picture of that catalogue when heard; the artist has omitted himself from the content and become an executive; he has sacrificed interpretation to virtuosity, effect to effects; and instead of memories, has only given us a series of impressions that somehow convey a curious sense of limitation.

For an interpretation is not a purely cerebral creation made "between the brain and music," on the contrary, it is primarily an emotion that must first be felt by the artist, and then rendered by him with such conviction that his audience shall feel it. And no matter how ravishing his tone, how phenomenal his technique, or how varied and attractive his selections, if he fail in this, he has failed in the fundamental thing.

And so, in arranging a program, it is well for the musician to remember that it will be a success only so far as he can meet its demands. The music will reveal no more than his resources permit. Each piece is a chalice, into which he must pour the wine of his experience, the color of his imagination. And as the impressions registered upon his consciousness are as individual and distinctive as his finger-prints, if he reproduce these impressions honestly, what he says will always be tinged with a slight novelty. Only then will the co-ordinated results, which we call a program, bear that inevitable quality of self-expression which is the very foundation of art.

HENRIETTA STRAUS.

Miss Straus is a product of American education. Born in Baltimore, Md., she received her entire musical training in this country, having had six years of advanced student's work at the Peabody Conservatory. It was there that she studied piano with Ernest Hutcheson and composition and harmony with the late O. B. Boise, and accompanied most of the students at many of the formal and informal recitals. This gave her the excellent foundation for her wide knowledge of vocal, violin and cello literature. During her last year at the institute, she was made official accompanist of the Peabody Concert Company, of which Mabel Garrison was the soloist.

Following this interesting course, Miss Straus decided to broaden her musical education still further, and came to New York to study singing with Carroll Badham Preyer, an exponent of the Lamperti method and for many years Marchesi's assistant. She has remained in New York ever since, coaching, accompanying and teaching piano, and is now entering upon her third year as piano instructor of the David Mannes School.

Mary Jordan Features Old Ballads

Mary Jordan, contralto, was heard in a joint recital with Thomas Chalmers, bass, at the Quogue, L. I., Club, Friday, August 23. The event, arranged by Mrs. Orrison Smith and Theodore Wentz, who have summer homes at Quogue, attracted an overflow attendance. While in Quogue, Miss Jordan was the guest of Mr. and Mrs. Wentz. On Sunday, August 25, she sang at Allenhurst, N. J., her third appearance there this summer. She featured old ballads.

Francis Rogers Opens Studio October 1

Francis Rogers opens his concert season September 26 at Lenox, Mass. He will resume his class in singing October 1 at his residence studio, 144 East Sixty-second street, New York.

Music on My Shelves

The blight that has rested so long upon Italy's song writing has at last been removed by the genius of Enrico Bossi. Bossi has done so much for the organ and its literature that we are apt to overlook his other achievement. Yet, if he had never written a note for that instrument, his songs alone would have put him on a plane by himself, for with few exceptions, they are equal to any that either France or Germany has produced of late years. Without the banal prettiness of a Tosti or Leoncavallo, they have a fine, free, melodic line, a strong, interesting harmonic structure and a depth and intensity that is usually only found in northern music. This curious, sombre color is characteristic of all his songs, touching even those that are lightest and least worthy, and giving his passion a spiritual quality that makes it burn with a steady flame instead of the volcanic eruptions to which we have grown accustomed. Withal, these songs of Bossi's are unmistakably Italian in style, very vocal and effective for both lyric and dramatic voices. But I think the singer will find that they make more demand upon his heart and brains than upon his vocal chords.

I can not leave Bossi (now director of the Accademia di Santa Cecilia, Rome, the world's oldest music school) without mentioning that he has written two very fine sonatas for violin and piano; and that he has also given us quite a number of piano works, from the easy teaching kind to the concert variety. Some of these third and fourth grade pieces, like the "Notturnino" and the collection called "Juvenilia," are exceedingly charming and harmonically characteristic of the composer, which is more than one can say of most of those who write for beginners. His concert numbers range from brilliant works like his "mouvement perpétuel," Op. 95, his impromptu, Op. 114, No. 4, and his "Exotic Dance" to simple, tender things like the "Près du Berceau" and "Novellando." He has moments, I will admit, when he is dull. But whatever his faults, he has given an impetus to Italian initiative in music that ought to have far-reaching results.

HENRIETTA STRAUS.

Hamlin Arranges Lake Placid Concert

George Hamlin arranged a concert for the American Friends of Musicians in France, Lake Placid, N. Y., Sunday, August 25. The artists offering their services were Yvonne Garrick, of the French Theatre, New York; Merle Alcock, contralto; Eleanor Spencer, pianist; Victor Herbert, cellist and composer; Bechtel Alcock, tenor; Theodore Spiering, violinist; George Hamlin, tenor; Fanny Mera, accompanist.

The program:

"I'm Falling In Love With Someone," from "Naughty Marietta" (Victor Herbert); "Celeste Aida," from "Aida" (Verdi), Mr. Alcock; romance (Rubinstein-Wieniawski); "Serenite" (Vieuxtemps), study, (Spiering); Mr. Spiering; "Neath the Southern Moon," from "Naughty Marietta" (Victor Herbert); "Danny Boy" (Weatherly); "Wake Up" (Phillips); Mrs. Alcock; two études (Chopin); "Fileuse" (Rhene-Batoni); "Soirée de Vienne," No. 2 (Schubert-Liszt); Miss Spencer; "Herculeus," from "Jocelyn" (Godard); mazurka (Ponner); Mr. Herbert; "The Name of France," Mme. Gérard; "The You'll Remember Me"; from "Bohemian Girl" (Balf); "Turn Ye to Me" (Old Scotch); two Irish songs (by request); "The Low-Backed Car"; "I'm Not Myself At All" (Samuel Lover) (accompaniments by Herbert, grandson of Samuel Lover), Mr. Hamlin; "A Tuscan Folk Song" (Caraccioli); "Home to Our Mountain" (Verdi); Mr. and Mrs. Alcock.

Noted Artists Praise "Women of the Homeland"

Among the many letters of commendation from well known singers which have come recently to Bernard Hamblen, composer of "Women of Homeland," this is one from Frances Alda, who writes, after praising the song highly: "I shall certainly include it in my repertoire." Namara has this to say: "That's a good song, your 'Women of the Homeland,' and I'm so grateful to you for sending it to me. I sang it with great success at Camp Dix and will use it very often." Rosalie Miller's opinion is this: "I can easily see that it will prove very popular." Charles Harrison reports in his letter to Mr. Hamblen that "Women of the Homeland" "went over big" at the Harrison, Me., community singing and the chorus liked it immensely." Mr. Harrison says also that he intends to record "Women of the Homeland" for the Columbia Company.

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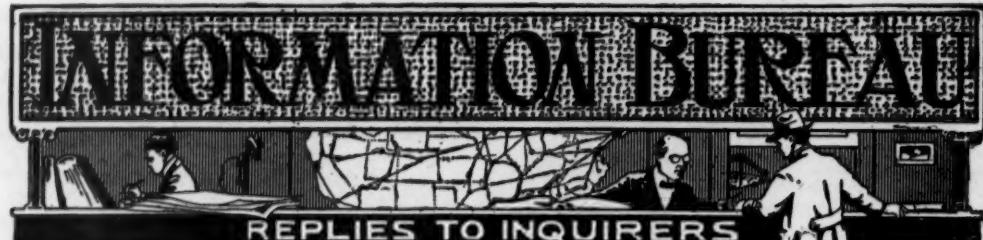
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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Again the Stradivarius

"I have a violin I would like information about. The body is fourteen inches long; across the top, six and three-quarters; across the bottom, eight; side at top, one and one-sixteenth inch; side at bottom, one and one-thirty-second inch; back in one piece; belly in two pieces, soft pine, coated orange red, brown varnish, untouched since making. Name, Antonius Stradivarius Cremonae Faciebat Anno. Date 1723 inside of violin on left hand side on back at the bottom. Violin in good shape, good tone. I want to know if you think it is genuine. May not have measured by standard measure, but as near as I could."

This is the sixth inquiry about the value and genuineness of violins accredited to Stradivarius that has reached the Information Bureau during the past three weeks, and again causes the question to arise as to where so many old instruments have suddenly appeared from? That every State in the Union has a genuine Stradivarius might not excite so much comment as that six persons from six different States should at the same time be seized with a desire to value or sell their instruments.

All the other violin owners have been referred to Rudolph Wurlitzer, Cincinnati, Ohio, as a high authority upon the value and genuineness of Stradivarius violins. Without doubt the above description will be of assistance in determining exactly what class the violin should be placed in.

Comparisons

"I shall be much obliged for the answers to the following questions: (1) Is Sherwood, the Liszt-Deppe pupil, still teaching, and if so, where? (2) What other Deppe pupils are there teaching in the United States, and where? Which are considered the best? (3) How do the following music schools compare in their piano, organ and theory departments: Chicago Musical College, Chicago Bush Conservatory, Chicago Columbia School of Music, Northwestern School of Music (Evanston, Ill.), New York Institute of Musical Art, David and Clara Mannes Music School, American Conservatory (Chicago), Syracuse University? (4) How do the following organ and piano teachers compare: Alberto Jonás, Frank La Forge, Ernesto Béru men, Walter Spry, Arne Oldberg, Harrison Wilde, Wilhelm Middelschulte, Delamarter, T. Tertius Noble? (5) Under what teachers would you advise a person contemplating a public career as either pianist or organist to study? Would it be possible to at least partially earn his musical education?"

(1) William Sherwood died some years since. (2) Arthur Friedheim, care Paul Sydow, 61 East Fifty-fifth street, New York City, and Amy Fay, 54 West Ninetieth street, New York. (3) Comparisons as to the relative value of musical colleges does not come within the scope of the Information Bureau. (4) Same answer as to the above in reference to teachers. (5) You should decide whether you wish to study for piano or organ career, then put yourself in correspondence with teachers, making your own decision as to which one seems best suited to your needs. The Information Bureau can only call your attention to the names of well known teachers which you will find in the columns of the MUSICAL COURIER.

Year Books and Programs

"Will you kindly send me some programs, yearly, of the musical clubs, at your earliest convenience? And I would also be most grateful for suggestions for programs, including effective but not too difficult choral works for women's voices, secular or war theme."

A package of year books and programs has been forwarded to you, which it is requested that you return as soon as possible. There are many requests for these programs and the supply from which they are drawn is not extensive, so that it is only possible to loan them for a short period in order that as many of the musical clubs as require such assistance can be accommodated. In reference to the choral works for women's voices, your name and address has been given to some of the music publishers, who will forward you their catalogues, in which you will find the different grades, such as difficult or easy, marked.

This winter there are a number of societies who are arranging to have one at least of their programs exclusively of American music. You would find many of the war songs specially well suited to choral work. Wherever these patriotic programs have been sung they have made great successes, often a repetition being asked for at a later date.

Good Songs

"I am a young artist and in preparing my next season's program wish to choose some good songs

which the public like. I have been reading a great deal in the MUSICAL COURIER about the song 'The Women of the Homeland,' but I have been told that it is a patriotic number and that the public is tiring of this sort of music. Would you advise my placing it in my repertoire?"

"The Women of the Homeland" is not essentially a patriotic number, although it can be placed under this head. The public is not at all tired of patriotic songs, provided they are good ones and have the proper appeal. "The Women of the Homeland" is a good song, with a very potent heart appeal, and the very fact that Mme. Schumann-Heink includes it regularly in her repertoire proves the worth of the composition.

What Is Libretto?

"Can you tell me exactly what libretto means? Did all operas from the beginning have librettos? Do you think it necessary for an opera to have an interesting libretto? Do people listen to the words?"

Libretto is the diminutive of the Italian word "libro," book, and means "little book." That definition of the word, however, seems to have been lost, for now the term libretto always means, technically, "the book of the opera."

In France great attention was always paid to the words of the opera, that the story should be of interest, something to appeal to the audience, something they could understand.

Until recently Germany's finest dramatic subjects were "defaced by the execrable doggerel believed suitable for operatic purposes." Great changes were wrought by Wagner, who wrote: "I became, with regard to all my dramatic works, first of all a poet."

Audiences do listen to the words, as is plainly shown in the lighter forms of opera, but in grand opera the public has been trained by bad diction to such an extent that the words can seldom if ever be heard; so it listens to the music often without the slightest idea of what the plot of the opera is. In comic opera it is almost necessary that every word should be understood, that laughter and applause may give the actors and singers tribute.

As early as the seventeenth century Metastasio (1698-1782) was a celebrated librettist. The "Father of French Opera," Abbé Perrin, in conjunction with Cambert, produced the first French opera, "La Pastorale," the first performance taking place in 1659. Of the more modern French, Scribe, Barbier, Meilhac and Halévy supplied the libretto market of the nineteenth century.

In Germany, Goethe and Wieland aspired to be librettists,

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It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

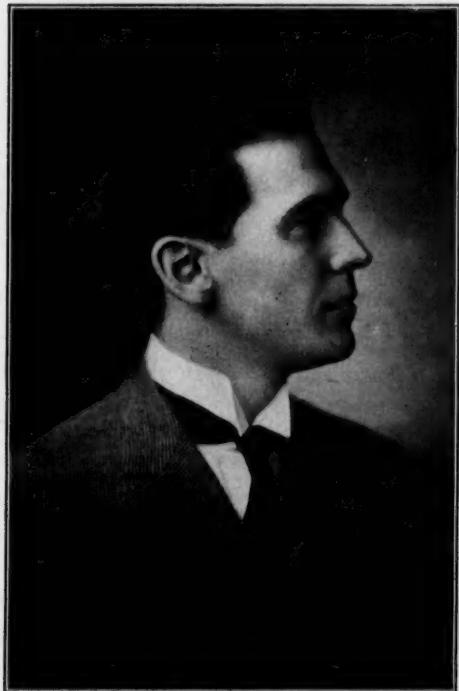
but without success. In England, Gay, Alfred Bunn and Edward Fitzball were known. The latter supplied the theme to Heine, and through him, to Richard Wagner, the idea of dramatizing "The Flying Dutchman." W. S. Gilbert, to whom Sir Arthur Sullivan was indebted for his librettos, is one of the most recent famous men. Planché was the author of Weber's "Oberon." Verdi was indebted to Boito for his "Otello" and "Falstaff."

These are only a few of the better known names, mentioned at random.

James G. MacDermid's Songs Recognized by Leading Musicians

James G. MacDermid, who was born in Ontario, Canada, secured his early musical education in London prior to coming to the United States. While living in Duluth, Minn., he studied voice, and after coming to Chicago, in 1900, he continued his vocal studies with Alfred Williams and, later, George Hamlin. At that time a decided talent for composition asserted itself, and several songs were the outcome, manuscripts of which had considerable use among his professional friends. Publishers were sought for the unknown writer without avail, and a demand having sprung up, MacDermid himself published ten of the numbers with remarkable success. Others were added to the list, and at about that time he started on a long tour with his wife, Sybil Sammis MacDermid, in the capacity of accompanist.

That MacDermid's songs have had their full share of recognition may be gleaned from the programs of a host of artists too numerous to mention here, including Frances Alda, Jeanne Jomelli, Julia Claussen, Evan Williams, Paul Althouse, George Hamlin, Christine Miller, Arthur Middleton, Helen Stanley, Cyrena van Gordon, James Goddard, etc. MacDermid has had the further distinction of



JAMES G. MACDERMID,
Composer.

writing songs at the personal requests of Galli-Curci and John McCormack, the latter singing one of his numbers at some fifty concerts during a season.

If Mr. MacDermid had attained no other success, his scriptural songs have been a sufficient contribution to contemporaneous music to have brought him the widest recognition. This is evidenced by the fact that in reply to a letter sent by a choirmaster to five hundred of his fellows inquiring which they considered the most desirable sacred songs of recent composition, eight of ten MacDermid songs received mention.

After examining a copy of MacDermid's "Land of Mine," Lieut. John Philip Sousa wrote him this spontaneous letter:

MY DEAR MR. MACDERMID:

In my next rehearsal I am going to put "Land of Mine" out, and hope that you may have the pleasure of hearing the band play it often during the coming summer. Wishing you every success with it, believe me, very sincerely,

(Signed) JOHN PHILIP SOUSA, Lieut. U.S.N.R.F.

"Land of Mine" was sung twice a day for a period of two weeks at the Auditorium in Chicago by Charles Gallagher, with an orchestra of fifty players; twice at Billy Sunday's Tabernacle, where the famous choir of 2,500 sang it to audiences of 10,000 each; twice by the combined glee clubs of the Swift and the Armour companies, who sang it to audiences of 8,000, when addresses were delivered by Secretary Daniels and Henry P. Davison. It was sung by 800 school children with an orchestra of twenty-two players, also by a high school chorus of 150 with an orchestra of fifty. It has been programmed by a quartet consisting of Olive Kline, Ada Hussey, Paul Althouse and Arthur Middleton. Twice the Chicago Mendelssohn Club of eighty men sang it at its concert in Orchestra Hall. Upon the latter occasion the audience of 3,000 arose to its feet upon the singing of the refrain.

Lately, a Liberty Loan campaign committee ordered 5,000 copies of the song.

Mr. MacDermid attributes not a small part in the success of "Land of Mine" to the words by the pen of that renowned writer, Wilbur D. Nesbit. A perusal of the lyric will justify Mr. MacDermid's claim, as the words used for this national song are well chosen, dignified, strong and inspiring.

Brillhart Popular at Camp Cody

Musical life in Camp Cody has been richer through the coming there in May of G. Doris Brillhart, pianist, from the Colorado State Normal. Mr. Brillhart is a graduate of the Indianapolis Conservatory and a pupil of Allen Spencer, of Chicago. He has appeared through the country as accompanist for leading soloists. During his stay in the camp, he was ever sought after for entertainments, and was always willing to play as his duties permitted. The men of Camp Cody always listened to Mr. Brillhart's playing with the strictest of attention, not only for his own sake—as he was one of them—but for the sake of the selections. MacDowell's concert étude in F sharp major and polonaise in E minor, and Mana Zucca's fugato humoresque found a hearty response.

Mr. Brillhart recently left with his company, the 125th M. G. B., for somewhere in the world, where he hopes to make a creditable debut with his machine gun. He will be missed in the army and civil circles around Camp Cody.

Fay Foster's "The Americans Come," a Thriller

Fay Foster's "The Americans Come" is being featured by leading artists throughout the country and enthusiastically received everywhere.

Bernard Ferguson appeared in concert in the Auditorium, Denver, Colo., on Tuesday evening, August 13, before an audience of 8,000. Mr. Ferguson says: "The concert went off splendidly. I never got such an ovation from anything as Fay Foster's 'The Americans Come.' They simply went wild over it. I had ten recalls, and then they wouldn't stop."

Marjorie Knight sang "The Americans Come" at Camp Dix, which brought cheers and whistling until she sang it again. They pronounced the song "a thriller."

New York Artists for Coast Tour

Arrangements are being completed for Annie Louise David, harpist, and Estelle Harris, soprano, to extend their tour to the Pacific Coast this season as a combination that will fill an entire evening's program. Both artists are with the Lee Keedick Lecture and Musical Bureau, New York, W. C. Glass, booking manager.

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Ralph Leopold Enlists

Ralph Leopold, the young pianist, has recently joined the colors. He is serving in a musical capacity and is at present taking a course at the U. S. Army Music Training School at Governor's Island, New York, with a view to acquiring a thoroughly practical knowledge of military bands before embarking upon his real war work.

Mr. Leopold studied abroad for several years with Alberto Jonas and Varette Stephanoff, and is one of the most brilliant of the younger American pianists. He made numerous very successful appearances in Europe and was repeatedly mentioned by Arthur M. Abell in his articles as an exceptionally gifted and efficient performer. For the past two years he has been teaching at Sherman, Tex, where he was the head of the piano department of the Kidd-Key Conservatory.

Readers of the MUSICAL COURIER will be especially interested to learn that Mr. Leopold is the brother-in-law of Newton D. Baker, Secretary of War. He spent the greater part of the summer at Mr. Baker's home in Washington, and while there played many times at war benefit concerts and at the training camps, appearing often in conjunction with his sister, Mrs. Baker, who is an admirable soprano.

Huhn Wins Tennis Singles

Bruno Huhn has for the second time won the Herrick Cup for tennis (singles) at Easthampton, N. Y. In the finals, his opponent was A. H. Grier, who is a strong player, but was unable to withstand the severity of Huhn's attack, and succumbed after a fierce four set match.

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ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Brookfield Center, Conn.—On Thursday evening, August 15, the students of the Brookfield Summer School of Singing presented C. B. Hawley's cantata, "The Christ Child." The late Mr. Hawley was a resident of Brookfield, and the work was given to an audience made up mainly of those who had known the composer during his lifetime and was listened to with deep enjoyment. Herbert Wilbur Greene, the director of the school, spoke briefly and reminiscently about his one time pupil and friend. The enrollment is larger at the school than it has ever been in previous summers, and the chorus and soloists sang very effectively, although the work had been gotten up at short notice. A rendition of "The Tales of Hoffman" was scheduled to be given at Hillcrest Hall on August 27 for the benefit of the Red Cross.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Col.—Catherine Carver, eight year old prodigy from San Francisco, has been giving some surprising exhibitions of her pianistic gifts in the auditorium of Knight-Campbell's music store. Catherine was born in Denver, but went to the Coast to live at the age of three. Mme. Sedonia Erkely, pianist, of San Francisco, has been her teacher. The child plays heavy classics and such numbers as the Chopin revolutionary étude. She will continue her tour until September, when school duties will claim her attention.—The musical program of the art department of the Woman's Club at its last Monday "at home" was in charge of Mrs. Lee Schofield, Mrs. Will Salter, Halcyon Morrison and Mrs. A. C. Fish.—Mr. Cavallo holds public interest in his park band concerts, despite the unusual rains which have steadily appeared with each evening. Soloists who have appeared recently were Mrs. Harry Krohn, L. Serpico, F. Jacoe and Bella L. Morse.

The Estes Park Music and Study Club, numbering seventy-five resident members and a floating tourist guest contingent, announced a meeting with Mrs. J. P. Thomy as hostess, and presented Prof. Edward C. Scheve, of Grinnell College, and his pupil, Miss Steiner. The remainder of the program included vocal numbers by Mrs. A. I. Root, accompanied by Miss Silver, of Omaha, Neb.

Lavita Birtshey, piano (pupil of Marguerite Silba), has returned to Denver to open her studio.—Hattie Louise Sims has accepted the post of vocal instructor at Wolcott School. Miss Sims is so well and widely known socially, musically and as a producer of amateur operas that Wolcott congratulates itself upon the acquisition of so successful an addition to its faculty.—The new draft will make many inroads upon the professional musicians of Denver. The municipal organist, Reynolds; Mr. Cavallo; Mr. Tureman, director of Philharmonic Orchestra, and hosts of piano teachers and organists will be reached by the ages specified. By repute, there are 600 piano teachers in this city, many of them capable women, among which are Blanche Dingley Mathews, Flournoy Rivers, Mrs. Frank Nelles, Dolce Grossmeyer, etc., who will be able to fill the breach should their male confreres be drafted.—The Stage Women's War Relief organization gave a program for the boys of Fort Logan at the Y. M. C. A. hut on August 20. The program consisted of piano logs by Bessie Wilder, whistling selections by Lawrence R. Miller, a violin solo by H. Josephine Monahan and a group of duets by Alice Forsyth Mosher and Princess Tsianina. This was Tsianina's last appearance before ununiformed soldiers in this country before she sailed for France.—Clarence Reynolds, organist, featured Marie Bren Kraus at one of his recent noon recitals. An audience of several thousand gathered to hear this popular singer.—Mrs. Gerald Chambers, Clara Laws and Esther Gumaer entertained for Mr. and Mrs. Heniot Levy, of Chicago. Invited to meet these interesting musicians were Dr. and Mrs. A. J. O. Lof, Dr. and Mrs. Elmer E. McKeown, Dr. and Mrs. D. J. Monaghan, Dr. and Mrs. John Gower, Dr. and Mrs. James Tracy, Dr. and Mrs. F. C. Buchtel, Mr. and Mrs. David Abramowitz, Mr. and Mrs. Oscar D. Cass, Mr. and Mrs. Tyson Dines, Mr. and Mrs. S. N. Hicks, Mr. and Mrs. J. H. Hayes, Mr. and Mrs. J. G. Reeves, Mr. and Mrs. John Wilcox, Mr. and Mrs. Winne, Mr. and Mrs. William Wedley, Mr. and Mrs. Fred Wright, Mr. and Mrs. Alexander Saslavsky, Mr. and Mrs. Horace Tureman, Mr. and Mrs. Charles Wells, Mr. and Mrs. J. D. Gumaer, Mr. and Mrs. J. T. Budrow, Mr. and Mrs. M. D. Leonard, Mr. and Mrs. L. O. Scott, Mr. and Mrs. M. C. Hinderlider, Mr. and Mrs. Monroe Markley, Mr. and Mrs. Henry Porter, Mr. and Mrs. C. O. Epperson, Mr. and Mrs. Carl Litzenberger, Blanche Dingley-Mathews, Elizabeth Smith, Mrs. J. H. Smisaert, Mrs. George Spalding, Gail Bangs, Blanche Whipp, Marie Donaldson, Bessie Dade Hughes, Mrs. George Cottrell, Mrs. W. R. Thomas, Mrs. O. H. Johnson, Mrs. Sidney Ashe, Edith Louise Jones, La Veta Bertchey, Miss Beekman, Dolce Grossmeyer, Hattie Louise Sims, Fay Hostetter, Mary Davidson, Miss Carol Budrow, Dorothy Cass, Ruth Porter, Alice Safford, Jane Cottrell, Dorothy Thomas, Ella Johnson, Alfred de Voto, Fredrick Goerner, Arthur Laubenstein, Frank Thomas, Richard Wagner, Laurence Whipp, Henry Houseley.

Among recent Eastern travelers seeking Colorado's mountain ranges for recreation and coolness was David Bispham's brother. Denver greeted him with one of its bighearted musicals, paying due heed to war society, music flavored with patriotism and charity.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ravinia Park, Ill.—(See letter on another page.)

San Antonio, Tex.—An enjoyable program was given August 13, at the Fort Sam Houston Gift Chapel, by Marie Myers, pianist, and Josephine Hornor, soprano, each appearing several times. The program was arranged by Mrs. A. M. Fischer, and given under the auspices of

the Tuesday Musical Club.—Gertrude Saynisch gave a pleasing program at Camp Bullis, on August 13, and repeated it on August 15 at Sidney Brook Chapel. Those contributing were Mrs. S. L. Parks, Mrs. James Villanueva, Sallie Simms, Ida Adleman, Alice Scheutze, Catherine McCalla, Edna Wallace, Bernice Abshire, Lulu Kyron, Helen Buss, Ray Watts, Pearl Coin, Sue Hayes, James Villanueva, Raymond and Phil Scheutze and Louis Saynisch.—A program under the auspices of the Tuesday Musical Club, arranged by Mrs. A. M. Fischer, was given August 14 at the new Red Cross building at Camp Travis, by Mrs. Carleton Adams, soprano; Louise Lucas, reader, and Charles Stein, tenor. Mrs. A. M. Fischer and Mrs. Frederick Abbott were the accompanists.—A program was given at Camp Travis on August 14 by Mrs. James Villanueva, Mrs. Corleton Adams, Dorothy Dobson, James Villanueva, L. D. Daggett, Raymond and Phil Scheutze.—An interesting program was given at the home of Mrs. H. P. Drought, August 14, by the following men of the army: Sergeant Frank Graham Budd, Frederick R. Brown, David Griffin, A. Ponziello, Walter Dunham, Alva G. Willgus, and a trio consisting of Mr. Mitchell, pianist, Mr. Tout, cellist, and Mr. Bloom, violinist. Mrs. Fred Jones, soprano, also contributed numbers. The program given at the Lutheran Brotherhood Club, August 14, included numbers by A. Hartmann, violinist; Mrs. William Kronshaar, soprano; Alvira Heim, pianist; Sergeant John Sutton, tenor; J. Mullins, violinist; Martha Engelhardt, soprano, and Curt Henry, pianist.—The following contributed to a pleasing program given at Kelly Field, Knights of Columbus Hall, August 14: Marie Dimmick, Opal Mathany, Elaine Thompson, Elizabeth Black, Mamie Deltam, Gussie Rowley, Ellen Dee Groer, Erna Schepeler, S. D. Barr, Lerla Pyron, Helen Buss, Bernice Abshire, Alice Alburger, Rowena Williamson and Katherine McCalla. The accompanists were Katherine Loager and Gladys Burns.—Those who contributed numbers on a program given at the Travis Club, August 15, were Lucile Baer, Lillian and Russell Hughes, Marjorie Shannon, Mandie Kay, James W. Holmes and Sergeant Frank Graham Budd.—A mixed quartet, composed of Mrs. George Gwynn, soprano; Elsa Harms, contralto; Sergeant Clifford Bielh, tenor, and G. Bernard Chichester, bass; Mrs. William Maurer, soprano, Sergeant Herbert Wall, Camp Travis song leader, and Alva G. Willgus, musical director of Camp Travis and of Southern Department of Y. M. C. A., assisted at the concert given by the San Antonio Municipal Band, William H. Smith, leader, and the weekly community sing held in Brackenridge Park, August 15. The band gave four numbers, then Mr. Willgus led the singing.—The Knights of Columbus dedicated a new building at Camp Stanley, August 15, assisted by the 305th Cavalry regimental band; Delphi Fleurant, tenor; Lee B. Walling, bass; Lucile Wiseman, soprano; Mildred Wiseman, violinist, and Josephine Lucchesi, soprano. The accompanists were Charles L. Hutchinson, J. Santos, of Camp Stanley (formerly principal viola player of the San Antonio Symphony Orchestra), and Mrs. Franklin de Perez. A number of excellent addresses were made.—At the weekly luncheon of the

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Rotary Club, August 16, the singing was led by Alva G. Willgus, musical director of Camp Travis and Southern Department, Y. M. C. A. Popular army songs were sung. Mrs. George Gwinn, soprano, accompanied by Mildred Gates, sang two well received numbers.—The Kelly Field Glee Club, David Griffin, director, gave a decidedly enjoyable program, August 16, at the Red Cross convalescent building, Fort Sam Houston. The soloists were Sergeant J. F. Bosek and Corporal J. J. Elberty. The Kelly Field No. 1 Quartet gave several pleasing numbers, among which were "The Magic of Your Eyes," Arthur Penn, and "There's a Long, Long Trail," Zo Elliott.—Mrs. Eli Hertzberg entertained the Kelly Field Glee Club at her home after the program at the Red Cross convalescent building. Yielding to many requests, several numbers were given, all of which were enthusiastically received. Walter Dunham was the capable accompanist.—An interesting program was given at Building No. 72, Flying Department, Kelly Field, Saturday, August 17, by Mary Aubrey, contralto, Louise Lucas, reader, and Ernest Thomas, violinist. Mrs. Frederick Abbott was the accompanist.—A program arranged by Louise Jacobs, under the auspices of the San Antonio Musical Club, was given at the Community House, August 17, by the following: Marguerite Brown, contralto; Eunice Gray, violinist; Miss Vaughn and Marie Crosby, readers; Ethel Crider, pianist, and Louise Jacobs, soprano.—The 165th Depot Brigade Amusement Unit of Camp Travis, organized by Wade Beteler, entertained more than one hundred convalescent soldiers at the Red Cross convalescent house of the Base Hospital at Camp Travis, August 17.—The regular Sunday afternoon concert was given by the San Antonio Municipal Band, William H. Smith, leader, in Brackenridge Park, August 18. The soloists were Mrs. William Maurer, soprano, and Mrs. W. P. McKenna, cornetist. Immediately after the band concert mass singing was led by David Griffin, post song leader, Kelly Field. The popular army favorites were sung. Assisting Mr. Griffin were Harold D. Shugart and Frédéric R. Brown, tenors, and the Kelly Field No. 1 Quartet, consisting of Mrs. Shugart, Mr. Brown, H. C. Eisemann and George C. Delaker.—An interesting program was given at the Lutheran Brotherhood Club, August 18, by the following: Hildegard Wagner, soprano, singing "The Star Spangled Banner"; Mrs. Arthur Claassen, Mezzo-soprano; Thelma Linnartz, reader; John J. Kuntz, baritone, and the Beethoven Men's Chorus, Arthur Claassen, director. The program, which closed with "America," was arranged by Arthur Claassen.—Among those who assisted on a program arranged by Louise Callans and given at the Fort Sam Houston Y. M. C. A. building, August 18, were Leonora Smith, violinist, and Velma Hazelwood, soprano.—David Griffin led community singing in Travis Park, August 20, assisted by soloists, quartets Nos. 1 and 2 from Kelly Field, all of whom are members of the Kelly Field Glee Club, which also assisted as a body. This club is a splendid singing body of men, and their appearance on any program calls forth prolonged applause. These sing songs, or liberty choruses as they are called now, are becoming decidedly popular, as is evidenced by the size of the assembly and the heartiness with which the singing is done. Popular army favorites were sung and, in addition, Mr. Griffin gave instructions in the singing of the "Marseillaise" in French. After several rehearsals, the French national anthem was sung excellently in the native tongue. Sergeant J. F. Bosek, tenor, and George C. Rudy, baritone, gave pleasing solos, both being obliged to give an encore. The numbers by the two quartets were well received, and among those given by Kelly Field No. 1 Quartet were "The Magic of Your Eyes," Penn, and "There's a Long, Long Trail," Zo Elliott, the assembly being invited to join in the latter song. The Kelly Field Glee Club opened the program with the army favorites, and later in the program gave an excellent rendition of the "Soldiers' Chorus" from "Faust," Gounod. Corporal Walter Dunham was the capable accompanist.

San Diego, Cal.—Members of society, army officers and enlisted men crowded Liberty Auditorium on August 19 to take part in the dancing, but principally to hear Schumann-Heink sing. When the great songstress entered the ballroom she was greeted with much applause and cheering. "The Rosary" and "The Star Spangled Banner" were the songs Mme. Schumann-Heink rendered, at the completion of which she was presented with a large basket of purple and white asters.—Wallace Moody, tenor, formerly of the Imperial Quartet, of Chicago, furnished the music at the patriotic mass meeting addressed by Governor W. D. Stephens in Balboa Park. Mr. Moody was given an ovation when he sang "When the Boys Come Home," "There's a Long, Long Trail," "Keep the Home Fires Burning" and "God Be with Our Boys Tonight." The tenor also led the audience in the singing of "The Star Spangled Banner."

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Stuart, Fla.—The members of the Mozart Club were delightfully entertained at the Stuart Hotel on August 16. Mrs. I. T. Remberg had charge of the musical program, which was given by the junior members of the club, and was thoroughly enjoyed by the large number of members and guests. Sylvanus Glass, a junior member who attends a school for the blind in Philadelphia and is spending his vacation with his parents, Mr. and Mrs. Charles Glass, was the host. Master Glass made the welcome address, which was followed by "The Chase," a chorus by nine juniors. Judge J. C. Hancock read some letters from a Y. M. C. A. entertainer, and "I Love You, Teddy," was sung by Nellie Gunter. Others who participated were Anita Parks, violinist, accompanied by Leola Virwoman, Raymond Glass, Gladys Speakman, Fred Gunter and Stanley Kitching, who spoke on the part music plays in schools for the blind.

How She Knew

"I sing up to G," cried Marie,
"At least, so I'm told, don't you see—
For when I sing high,
All folks who are nigh
In chorus exclaim with, 'Oh, Gee!'"

—Walter Pulitzer.

LAUGHING AND OPERA

"One must be too serious at the Opera," said a pretty young woman the other day, in explaining why she never went there.

"But you can laugh just as much at the comic operas of the classics," she was told, "as at the funniest vaudeville." The speaker was Charles D. Isaacson. He reports: "Then I told her that some of the biggest composers of opera had made their biggest success in comic opera. And for a specific example of laughing and opera I turned her attention to the forthcoming series of opera comique at the Park Theatre, New York, beginning September 23, to be offered by the Society of American Singers. I continued: 'Take one of the operas in the repertoire planned. There is "Daughter of the Regiment." In this famous classic, Donizetti has put laughter and martial spirit into music. Who could help roaring with laughter at the antics of the daughter and the indignation of her wealthy aunt? Who could resist the smiles and grins which are bound to come when the young lover is made to go through his steps? In most of the operas in the repertoire you will have your chance to laugh, and you don't need to be too serious. You don't need to be serious at all.' If the 'Daughter of the Regiment' were to be put on Broadway with another name, and in English, it could easily be made the most popular hit among tired business men, for its humor, its delicacies, and its music, although good, are easy enough for anybody to understand."

Mr. Isaacson said to a MUSICAL COURIER reporter: "A new sort of opera-goer will mingle with the crowds at the Park Theatre when the Society of American Singers opens there on September 23. A sort that has never gone to opera because of the prices, but more particularly because of the type of entertainment. Here is the kind of comment which is being made in many homes on the matter of the society's venture: 'I have always wanted to hear good opera, but I can't understand a foreign tongue; besides, the music is too heavy. Now I am beginning to grow tired of the musical comedies and light songs—they're so obvious and meaningless. These light operas to be produced at the Park Theatre are in English, the music is melodious, and it's the great midway step I've been looking for.' Hence the new faces of new opera-goers will be in especial prominence at the Park Theatre, faces which will later be seen at the Metropolitan and other houses that are the home of grand opera."

Scott's Song, "The Like o' Him"

John Prindle Scott's ballad, "The Like o' Him," is finding rapidly its way into public favor, and will appear on many programs of concert sopranos this fall. May Marshall Cobb has added it to her repertoire, and Myrtle Thornburgh is also using it.

Caroline Curtiss Prefers Lake Chautauqua

Caroline Curtiss, the young soprano, who is now under the management of R. E. Johnston, has been motoring with

her family and a party of friends through New York State. Along the way, she visited East Aurora, Alexandria Bay and the Thousand Islands; Schroon Lake, Lake George, Saranac Lake, Mirror Lake and Lake Placid. While she loves the beauty and grandeur of them all, she says that it is with gladness that she returns to her home on Lake Chautauqua, which she loves as "the dearest spot on earth."

Meta Reddish in South America

A cablegram from Santiago de Chile states that Meta Reddish made her re-entry at the Municipal Opera in Bellini's "I Puritani" on August 24 and scored a sensational success. The American coloratura was ably supported by Nadal, the Chicago Opera Association tenor, and by Luigi Montesano, the noted Italian baritone, who will appear in leading roles with the Metropolitan Opera Company next winter. The orchestra was directed by Padovani.

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weth, contralto; W. Braithwaite, tenor; Wheeler A. Wilson, basso, and Ethel Garrett Parrish, pianist—at the forty-first annual Chautauqua, Purcellville, Va. Leona Portevin sang "The Magic of Your Eyes" on special war programs at Abilene and Dublin, Tex., June 14 and 15; also at Gainesville, Fla., April 22. "Charles Tittman, bass, sang 'The Magic of Your Eyes,' of which the boys in the camps are especially fond," says the Washington Post, August 11, in a review of a concert at Walter Reid Hospital.

Following are more testimonials to its popularity, culled from letters written to Mr. Penn:

Did I ever tell you how they love to sing "The Magic of Your Eyes" and "Freedom All Forever"?—Estelle Cushman, Y. M. C. A. singing leader, Fort Serriville.

I want to tell you that your song, "The Magic of Your Eyes," has made a hit in the camp.—T. E. Doyle, general secretary, K. of C. war activities, Camp Joseph E. Johnston, Fla.

The type of this song is exactly what I like to use for the mass of the people.—Gail Wilhite, contralto, Campbellburg, Ind.

Hinkle-Witherspoon Recital at Darien

Florence Hinkle, soprano, and Herbert Witherspoon, bass, who are summering at Darien, Conn., will give a joint recital there on Friday evening, August 30, to raise funds for the Darien Country Club.

Garrison and Werrenrath to Sing Jointly

Mabel Garrison will give a joint recital with Reinhard Werrenrath on November 8 at Newport News.

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More About "The Magic of Your Eyes"
Penn's "The Magic of Your Eyes," published by Witmer & Son, is being featured continually. On August 7 it occupied a place on the program sung by the National Quartet—Elizabeth S. Maxwell, soprano; Lillian Chenoweth, alto; Charles L. Johnson, tenor; and George E. Johnson, bass.

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